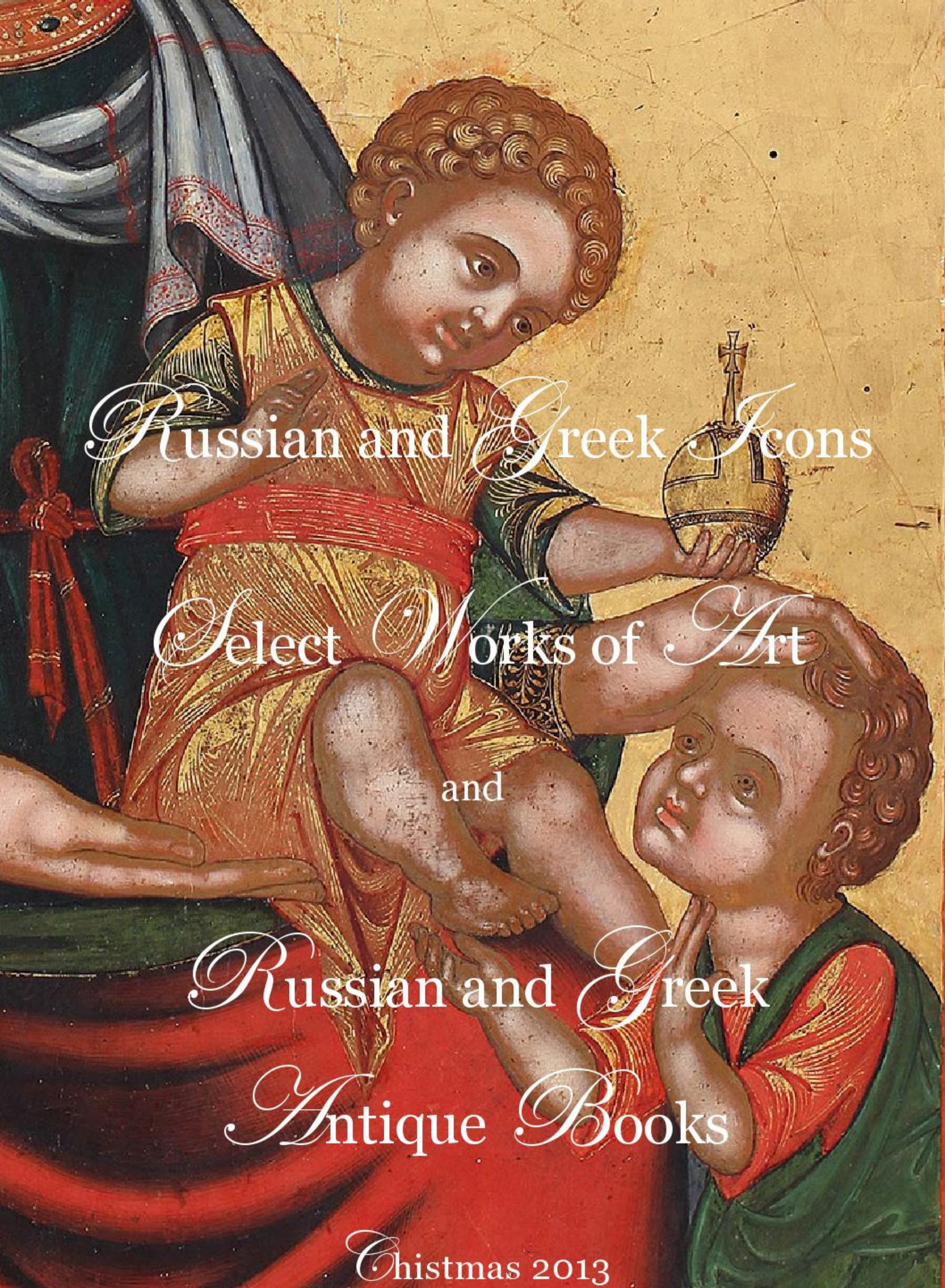

Russian and Greek Icons

Select Works of Art

and

Russian and Greek

Antique Books

Chistmas 2013

Detail of icon 22

A Message from

Maria Paphiti

Dear Friends and Collectors,

I am delighted to share with you the current catalogue of Icons and Antique Books.

In the next pages you will discover a variety of Russian and Greek Icons dating from circa 1500 to 1917. The Icons are organised in seven categories.

Beginning with icons both very rare and important, the catalogue continues with a selection of much coveted pieces adorned with silver-gilt and enameled oklads. Icons of the Mother of God and Child are indispensable in every collection. Herewith there is a great selection which includes Christ and His Mother together or in separate, dedicated images. Orthodox believers, as well as countries themselves, frequently rest their safeguarding on military and warrior saints. The fourth section offers icons of some of the most popular of these saints, dressed in armour and often riding robust horses. The Angels, "Bodiless Powers", are also evoked for protection and they appear in diverse images, either in groups, individually or while performing a miracle. The Orthodox life is organised according to the Ecclesiastical calendar. This includes many feasts, the most prominent of which are those celebrating the major events of Christ's life and the ones dedicated to His Mother. Apart from these subjects, the sixth part of the collection includes monthly calendars, as well as carved wooden benediction crosses, which are adorned with Christological and Marian feasts. The last icon part consists of images of beloved patron saints and examples of private commissions through which one can see the patron's own preferences.

The very last section of the catalogue offers a wonderful selection of unique books, religious, secular and of historical importance.

The above items originate from various European collections. They are authentic as per the accompanying descriptions and their provenance is checked against internationally acknowledged databases. Each item comes with a Certificate from the Art Loss Register.

I will be delighted to offer further information for any of the items of the catalogue. Private viewings can be organised, too. All descriptions exist also in Russian, and I will be pleased to provide that should it be useful.

I hope you will enjoy this catalogue. I wish you and your loved ones a merry Christmas and a prosperous and happy 2014!

Maria Paphiti 20 December 2013

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Detail of icon 37

Russian and Greek Icons

Select Works of Art

and

Russian and Greek Antique Books

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Christmas 2013

- Detail of icon 3

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Important Greek

and

Russian Icons

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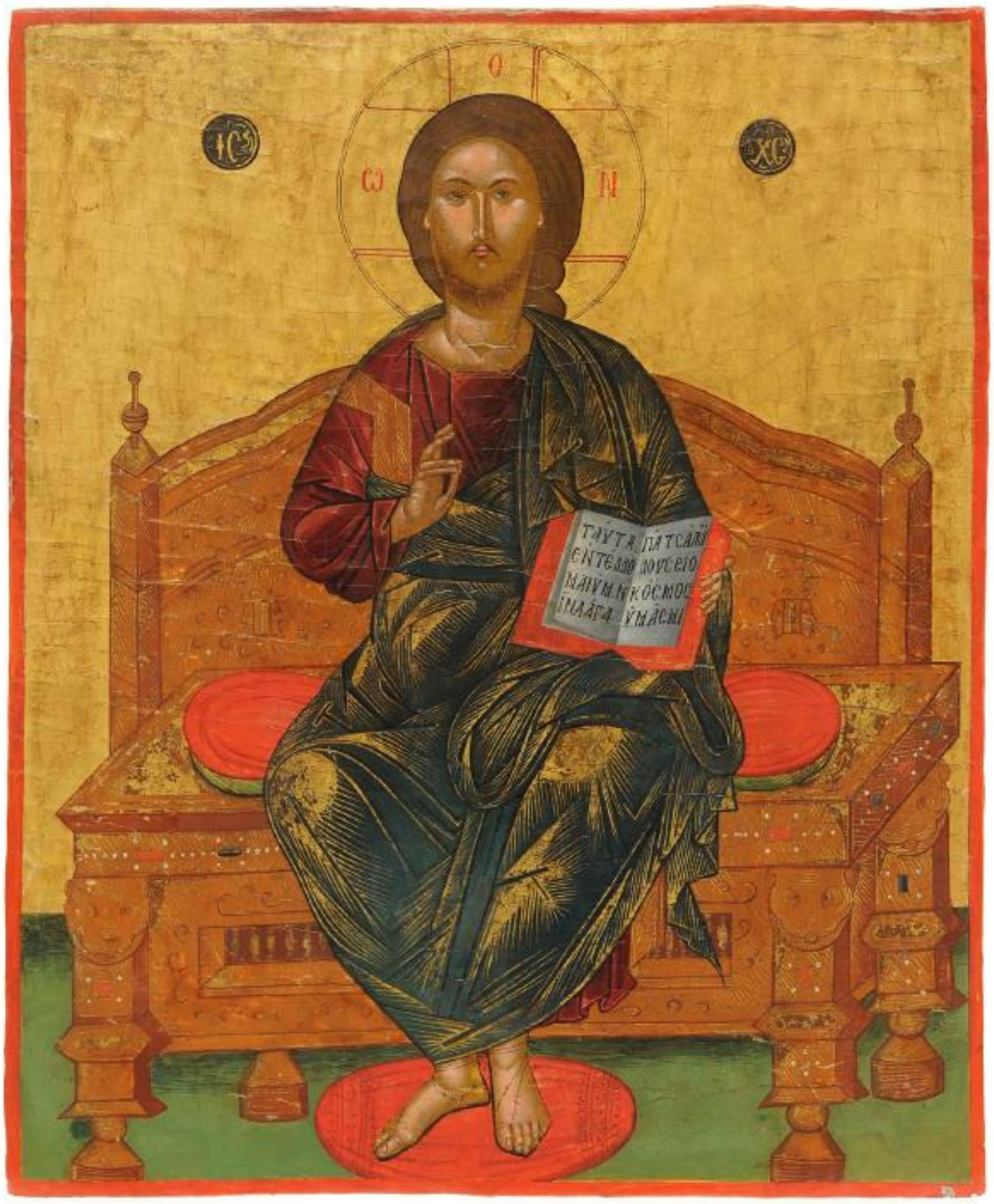
ΤΑΥΤΑ ΠΑΤΕΡΑΛΛ
ΝΤΕΛΛΟ ΔΟΥΣΕΙΟ
ΑΥΜΝ ΚΟΣΜΟΣ
ΛΑΓΑ ΥΜΑΣΜΙ



1.
AN IMPORTANT ICON OF CHRIST PANTOKRATOR ENTHRONED
Crete, early 16th century, 67 x 54 cm

Christ is portrayed seated on a carved wooden and gem studded throne complemented by a double-cushion, with his feet resting on a matching suppedaneum. He faces the viewer directly, as he raises his right hand in benediction and displays the Gospel Book inscribed with the text of John 15:17-18 in Greek majuscule: Ταῦτα ἐντέλλομαι ὑμῖν, ἵνα ἀγαπᾶτε ἀλλήλους. Εἰ ὁ κόσμος ὑμᾶς μι[σεῖ, γινώσκετε ὅτι ἐμὲ πρῶτον ὑμῶν μεμίσηκεν] (These things I command you, that you love one another. If the world ha[tes you, you know that it hated Me before it hated you]).

The face of Christ is executed with soft shading; the rounded areas are brighter and the tips and corners are emphasized by fine, white, linear brushstrokes. His long brown hair is arranged in locks falling behind his left shoulder. He wears a tripartite halo inscribed O ΩN, while the flanking roundels include his name in a concise form, I[HCOY]C X[PICTO]C. The folds of his chiton are shaped by geometrical red tones, while the orange clavus and the volume of his himation are opulently rendered in gold.

The refined facial features, their smooth shading combined with linear highlights, the skilfull application of chrysography against a dense gold background, as well as the strong Byzantine character, classify this icon in the highest quality of artistic production of the early 16th century on Crete.

110,000 Euro

2.
A LARGE ICON OF THE MOTHER OF GOD WITH CHRIST AND ST. JOHN THE BAPTIST
Veneto-Cretan, Circa 1600, 64 x 50 cm

The Mother of God is portrayed seated with Christ resting on her lap, signing in benediction and showing the globus cruciger to St. John. She is affectionate with both children; with her left hand she strokes the head of St. John and with her right hand she encourages her Son to engage with the Baptist who vividly waves his hands towards Him. The way the Mother of God supports her Son is as if she presents Him to the viewer, too, especially because her gaze is turned towards us.

The icon is gracefully executed and its tender character is expressed through the softly shaded faces. The brightly gilt decorations on the deep coloured garments and the gold background with the red border create a particularly warm and inviting image. The traditional Byzantine chiton and maphorion of the Mother of God are complemented by a red belt tied in a knot above her waist and a white scarf with red decorations. Both these features are Italian influences in the Byzantine iconography, a trend which was particularly common on the Venetian-occupied island of Crete, where Western art frequently found its way in local art.

40,000 Euro

3.

AN IMPRESSIVE, LARGE ICON OF ARCHANGEL MICHAEL, CHIEF COMMANDER OF THE HEAVENLY HOSTS
Greek, 16th century, 71 x 52.5 cm

The Archangel is portrayed half-length, dressed in armour, raising a sword and holding a sphere inscribed IC XC NIKA (Jesus Christ Conquers). His facial features are executed in a clear and bold manner, that render him with a direct and decisive look towards the viewer.

Published in the catalogue of the exhibition D'un Autre Monde. Icônes Inconnues et Art Byzantin, Koninklijk Museum, Antwerp, 1997, no. 66

65,000 Euro

4.

A LARGE AND DETAILED ICON OF ST. GEORGE THE VICTORIOUS SURROUNDED BY SCENES OF HIS LIFE

Greek (Ionian Islands, maybe Corfu), Circa 1700, 57 x 43 cm

The central scene includes details of two miraculous deeds of the saint. The first and more widely known in the Christian world is the killing of the dragon and release of Princess Elisaba. The youthful St. George dressed in armour and a red cape, rides a beautiful, white horse and plunges his spear into the mouth of the red-winged, crawling dragon in the foreground, while the freed princess is depicted on the right with her hands raised in prayer. The second deed of the saint is more popular in Greece and refers to the rescue of the boy from Mytilene, who was snatched by the saint while he was serving wine to the Ottoman pasha, following the prayers of the latter's mother. The boy still holds the wine carafe.

Sixteen scenes around the main image provide a visual narrative of the saint's life. The icon is skillfully executed with bright colours against realistic backgrounds of blue skies. The gold details light up the composition.

Published in the catalogue of the exhibition D'un Autre Monde. Icônes Inconnues et Art Byzantin, Koninklijk Museum, Antwerp, 1997, no. 101

35,000 Euro

5.
A RARE ICON OF THE GREAT MARTYR ST. ARTEMIOS OF ANTIOCH
Cretan, Circa 1500, 29.5 x 19.5 cm

St. Artemios was one of the generals of Constantine the Great and was baptized in Orthodox Christianity. St. Artemios was charged with the responsibility of taking the relics of St. Andrew and St. Luke to Constantinople. Having carried out his orders successfully, he was recognized as an able military leader and was appointed Governor and Ambassador of the Emperor in Egypt. St. Artemios held these positions until the reign of Julian the Apostate, under whom he was beheaded in Antioch due to his support to the Christians who refused to obey the emperor's orders to return to paganism. St. Artemios is portrayed as a Roman general, dressed in gilt armour complemented by a long red cape and holding a spear and a shield. He bears a gold diadem on his head. On the upper right corner, the hand of God emerges from a rayed segment of open skies to bless the saint.
The icon is masterly executed. The face of the saint has a serious expression, yet his features are calm as they rendered with various shades and bright lights on the rounded areas. His halo punched with foliage scrolls appears discreetly on the gold background.

30,000 Euro

6.
ST. STEPHEN THE FIRST-DEACON
Greek, Circa 1650, 27.3 x 21.1 cm

This is a remarkable icon both because of the rare representation of St. Stephen and also the outstanding quality of the execution.
St. Stephen, the young first martyr of Christianity (d.34 A.D.) is depicted here holding a censer and the model of a circular church, probably as a reference to the church of Jerusalem where he served as a Deacon. His red vestment is decorated with gilt foliage motifs and it is garnished with gold and gem-studded bands. The gold features of the icon, predominantly the saint's halo which bears three punched crosses, stand out against the saturated colours of the realistically rendered landscape and midnight-blue skies. The gilt inscription in the background reads "St. Stephen the First-deacon" and matches the raised border that fittingly frames the image.

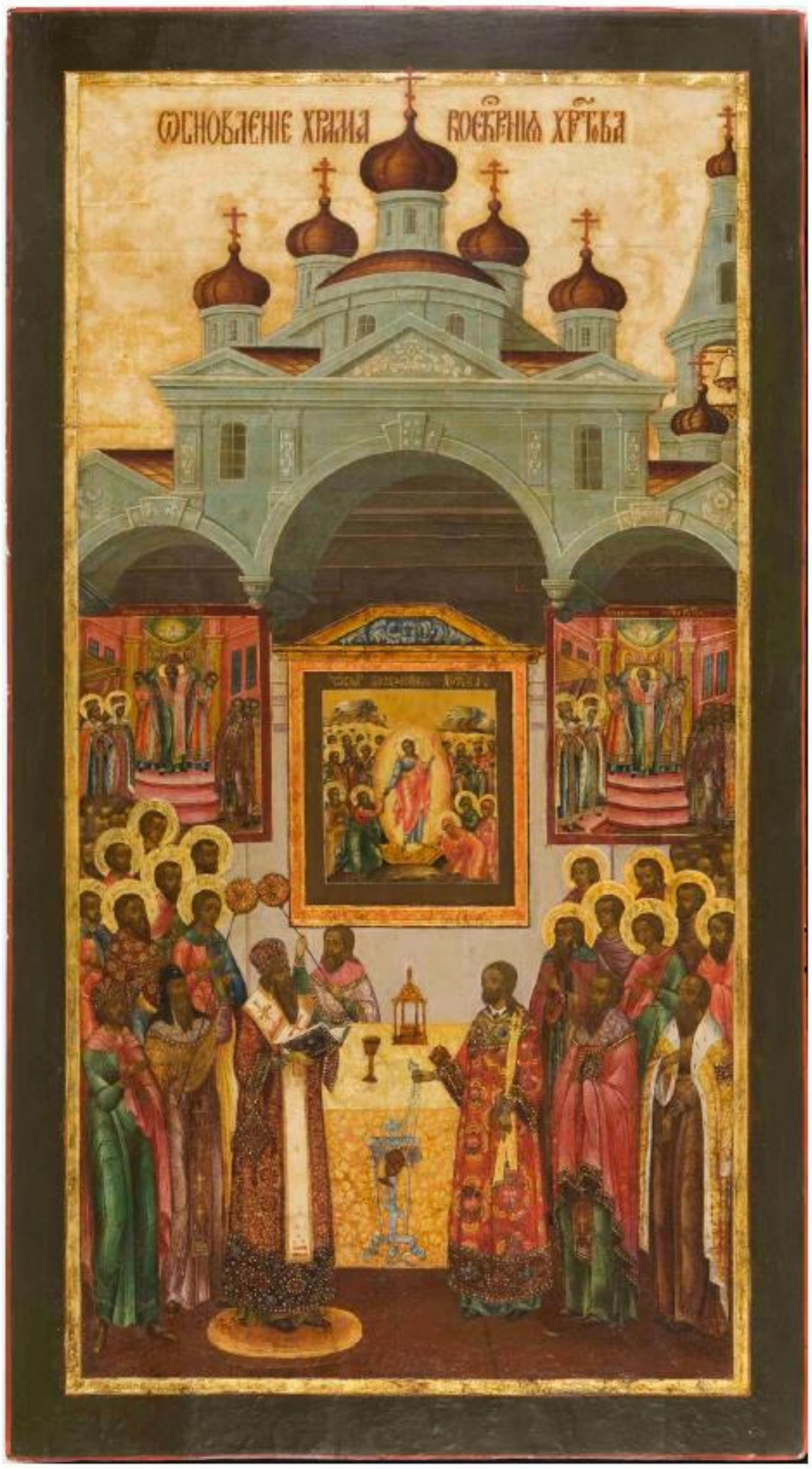
20,000 Euro

7.
A LARGE ICON OF ST. DIMITRY SOLUNSKY KILLING KING KALOYIAN
Russian, Circa 1700, 50 x 40 cm

The youthful military saint rides a black, raring horse, while plunging his spear into the body of the Bulgarian Tsar Kaloyian. The latter represents the defeated personification of evil because during his reign, Tsar Kaloyian betrayed Orthodoxy in order to achieve his personal ambitions of expanding his own kingdom. The celestial segment on the upper right corner denotes the presence of Christ as it is inscribed IC XC.

Published in the catalogue of the exhibition D'un Autre Monde. Icônes Inconnues et Art Byzantin, Koninklijk Museum, Antwerp, 1997, no. 93.

22,000 Euro



8.
THE RENOVATION OF THE CHURCH OF THE RESURRECTION OF CHRIST IN JERUSALEM
Russian, 18th century, 121.9 x 66 cm

This is an exceptional icon which shows the renovation of the rotonda of the Anastasis in Jerusalem. This Church was built by St. Helena, the mother of the first Christian emperor, St. Constantine the Great. The True Cross was discovered in 326 A.D. during the pilgrimage of St. Helena to the Holy Land. Subsequently, the Church of the Resurrection was built in order to house the relic. However, in 614 the Persians looted the relic of the True Cross, but it was recaptured by the Byzantine emperor Heraclios in 628.
The present icon shows the Divine Liturgy taking place around an altar, before a large icon of the Anastasis of Christ. It is flanked by two other icons, both showing the Exaltation of the True Cross. The first icon refers to the placement of the True Cross in the Church of the Resurrection in the 4th century and the second icon, commemorates the reinstation of the relic by Emperor Heraclius, following its looting by the Persians. Thus, this icon brings together the two historical events.

42,000 Euro

≈ 2 ≈

Icons with Silver-gilt

and

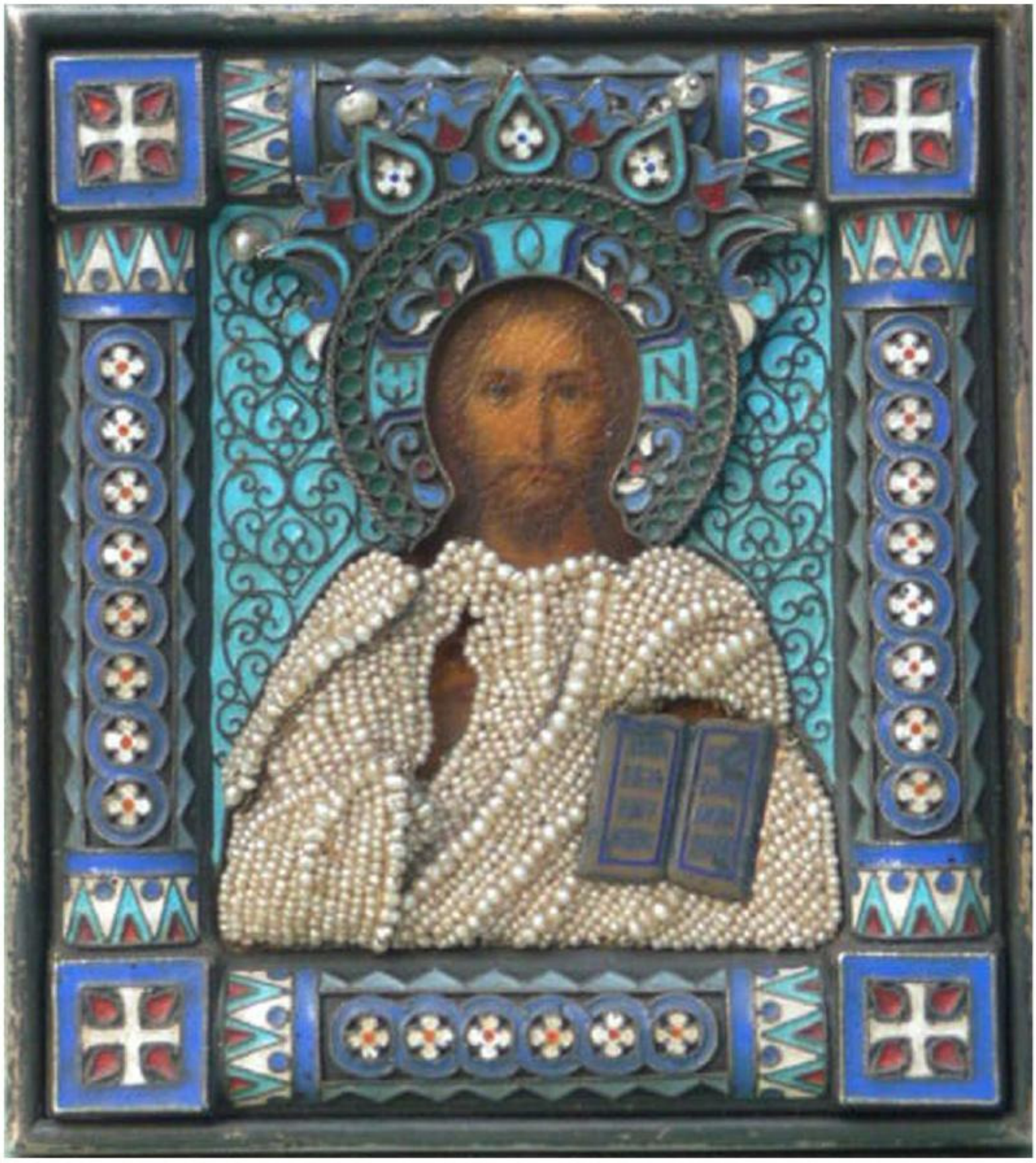
Enameled Oklads

9.
SAINTS VLADIMIR AND SOFIA WITH A SILVER-GILT AND ENAMEL OKLAD
Russian, Maker's Marks of Sergey Jarov, Moscow, 1896-1908, 31.2 x 26.7 cm

38,000 Euro

10.
THE MOTHER OF GOD OF VLADIMIR
Russian, Maker's Mark of A. Postnikov, Moscow, 1883, 11 x 9.5 cm
The silver-gilt oklad is decorated with cloisonné enamel and river pearls.

17,000 Euro



11.
CHRIST PANTOKRATOR
Russian, Maker's Mark of Ovchinnikov,with the imperial warrant, Moscow, circa 1890.
9.5 x 8.5 cm
The silver-gilt oklad is decorated with cloisonné enamel and river pearls.

19,000 Euro

12.

SAINT IOASAPH, BISHOP OF BELGOROD

Russian, Maker's Mark DG in Cyrillic, probably for Dmitry Gorbounov, Moscow, 1908-17.

17.8 x 14.5 cm

Painted on an oval-shaped mother-of-pearl, set in a silver-gilt oklad decorated with cloisonné enamel and pearls on the four corners.

18,500 Euro

13.
ST. JOHN THE WARRIOR
Russian, the icon dating to the 17th century; the oklad with maker's mark of Yakov Fedorovich Mishukov, Moscow, circa 1890, 32 x 26 cm

38,500 Euro

≈ 3 ≈

Icons of Christ

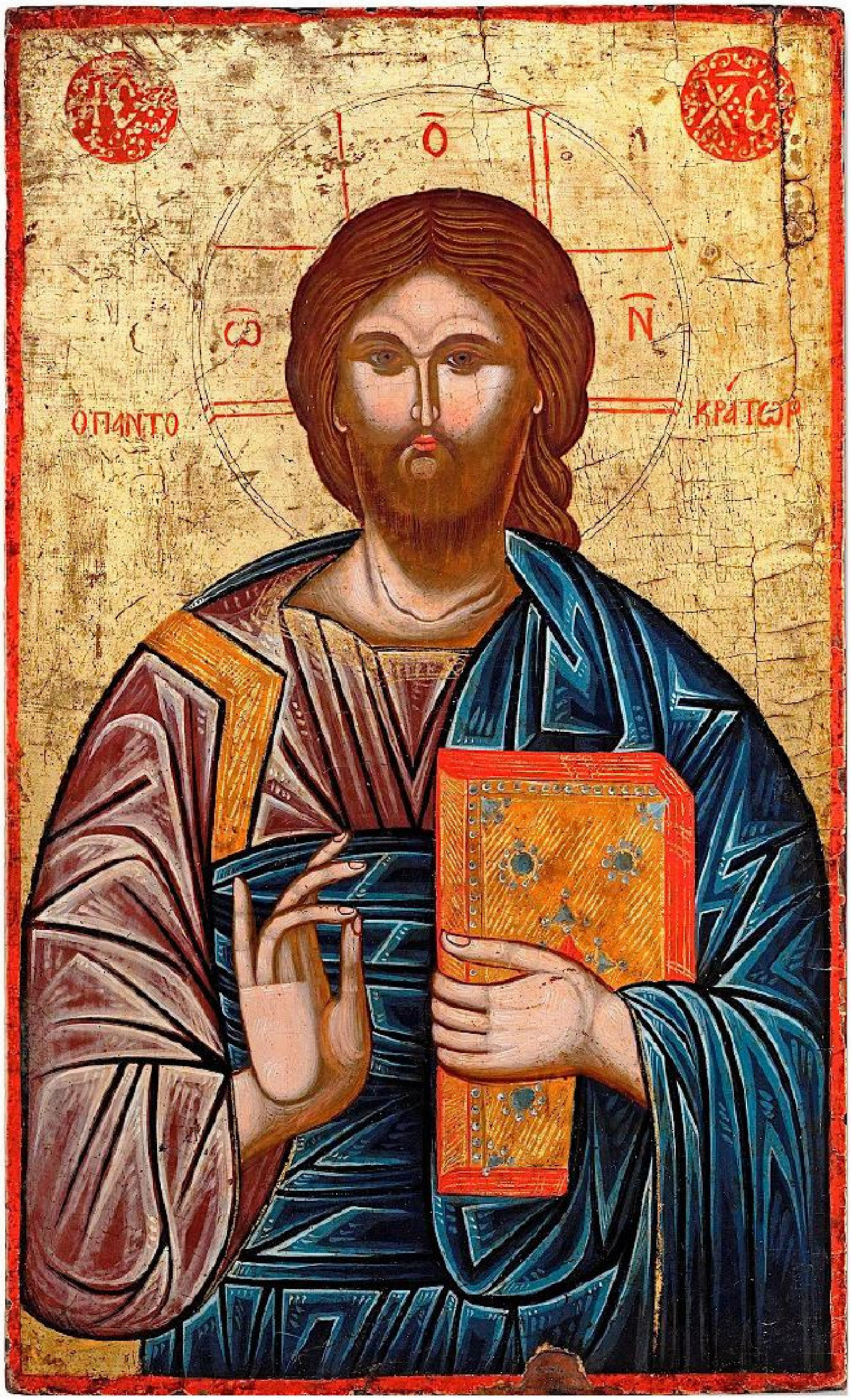
and

The Mother of God

14.
AN EXTREMELY RARE AND IMPORTANT ICON SHOWING THE MOTHER OF GOD WITH THE CHRIST CHILD IN THE COMPANY OF ST. JOHN THE EVANGELIST, THE LATTER HOLDING A LAMB ON A LEASH WITH A SACK OF FRUITS ON ITS BACK.
Cretan / Ionian Islands, 17th century, attributed to the icon-painter Theodoros Poulakis,
21 x 17 cm excluding frame.

The icon has been extensively studied by the scholar Michele Bacci, Professor of Byzantine and Post-Byzantine Art at the University of Siena. Please see the attached report, where Professor Bacci discusses the rarity of the represented iconography and the overall importance of the icon.
A unique symbolism worth pointing out is located in the iconography of the lamb carrying fruits. In Christian art, the lamb personifies Christ, hence this is an indirect reference to fruit-bearing teachings of Christ on earth.

45,000 Euro



15.
A LARGE ICON OF CHRIST PANTOKRATOR
Greek, 17th century, 67 x 32 cm

Christ is portrayed frontal, facing the onlooker, signing in benediction and carrying a closed Book of Gospels in a jeweled binding. The figure is executed in the austere Byzantine style against a gold background.

23,000 Euro

16.
MOTHER OF GOD THE "UNFADING ROSE" FLANKED BY ATTRIBUTES MENTIONED IN THE AKATHIST AND SURROUNDED BY SELECTED SAINTS
Greek (Mount Athos), 18th century, 45.5 x 38.4 cm

The oversized, half-figure of the Mother of God with Christ standing on a plinth dominate the upper part of the icon. This representation of the Mother of God draws on praises recounted for her in the Akathist Hymn. The garland extended by the two angels inscribed "Hail, from whom alone there sprung the unfading Rose!" is a quote from a Troparion of the Hymn. The regal vestments of Christ refer to His description as "King" and the one who "bears the universe", hence he is holding the sphere and sceptre. The candelabrum to the left is a reference to the Mother of God "who ineffably gave birth to the Light", whereas the blossoming branch she is holding and the vase to the right are inspired by the verses that call her "branch of the unwithering Vine […] Flower of incorruption […] Vessel of the Wisdom of God". Lastly, the crown she is wearing refers to her as being the personification of "self-restraint crown".
The central image is surrounded by a selection of saints: to the left are St. John the Baptist and two Church Fathers (Bishops whose names are partially erased), to the right are the Prophet Elijah, St. Basil the Great and St. Nicholas; the register below includes a Church Father (name erased), Sts. Peter and Paul, the medical Sts. Cosmas and Damian and St. Spyridon holding the flaming tile as a reference to his miracle in the First Council of Nicaea which proved the doctrine of the Holy Trinity; the bottom register shows the equestrian Sts. George and Demetrios.
The icon is gracefully executed with bright gold on ample gold background. A decorative pattern runs along the raised border.

21,000 Euro

17.
MOTHER OF GOD "THE ONLY HOPE OF THE DESPONDENT" FLANKED BY STS. JOHN THE BAPTIST AND SPYRIDON
Greek (Ionian Islands), Early 17th century, 46.5x 43.5 cm

Seated majestically on a marble throne with a suppedaneum and opulent red tassled cushions, the Mother of God wearing a gold and gemmed crown recalling images of Maria Regina, the Christ Child in her lap blessing and displaying an open scroll, to the left St. John the Baptist, barefoot, his hair dishevelled, clad in animal skins and an himation, slightly leaning forward and crossing his hands on his chest, opposite the Cypriot St. Spyridon in Episcopal garments elaborately decorated with a variety of cruciform patterns, wearing his typical conical hat made of reed, holding the Book of Gospels, the profuse decoration of the throne in Baroque style rendered in grisaille, the figures executed traditionally, the bright but saturated colours of the garments projecting against the gold, ethereal background.

36,000 Euro

18.

THE SYNAXIS OF THE MOST HOLY MOTHER OF GOD

Russian, 17th century, 79 x 57.5 cm

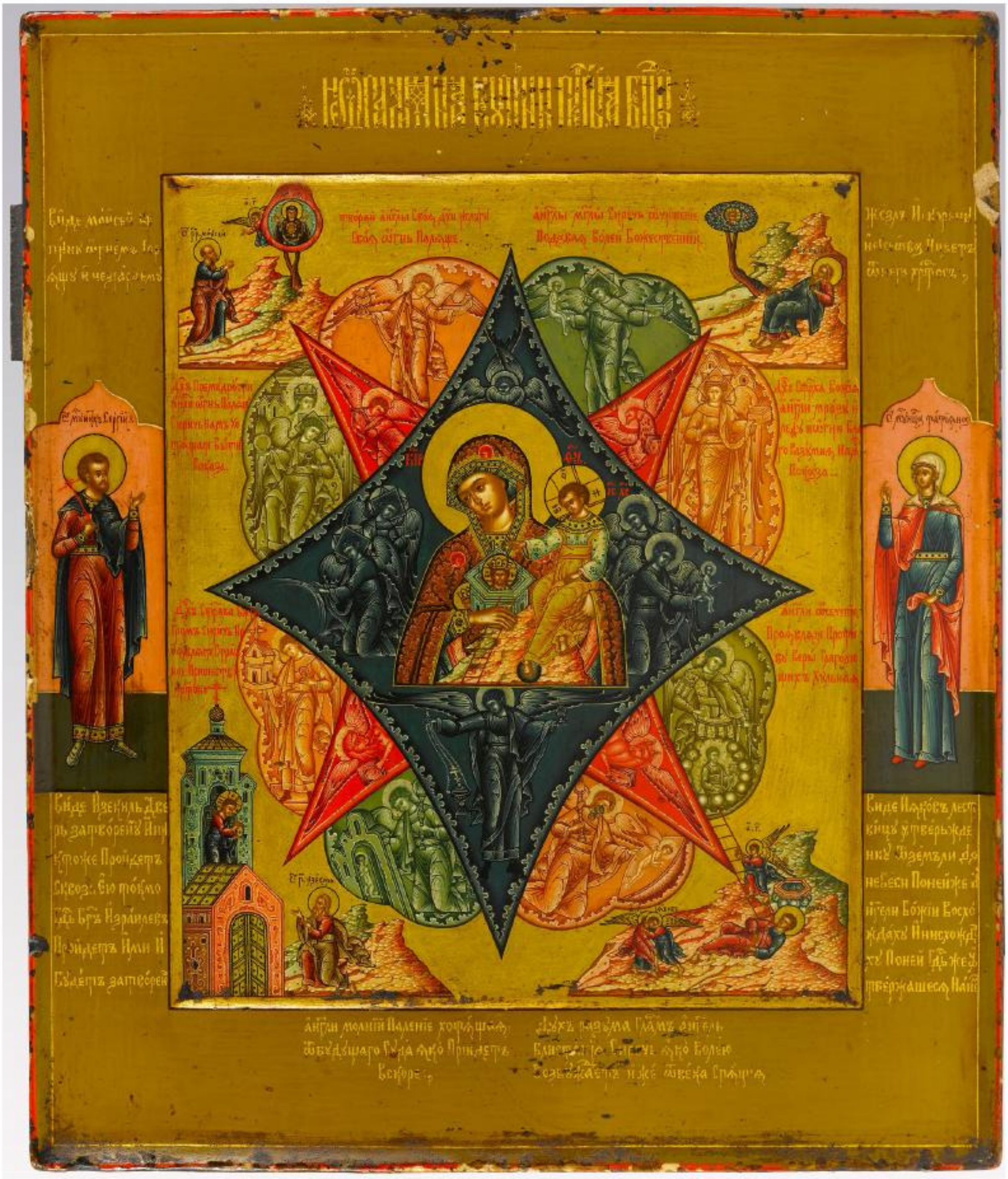
This icon celebrates the Mother of God as the one through whom the Incarnation of the Son of God was made possible. The Mother of God in the centre holds Her Son, while the Magi and the Shepherds directed by angels, approach in adoration from the left and right respectively. In the foreground, a group of Old and New Testament figures praise with the hymns they composed the Mother of God. The open skies above symbolize the participation of the Divine in the Assembly (Synaxis) of the Mother of God. The scenes depicted are naturally organised as they are divided by the rocky hills. The icon was masterly executed in the traditional manner of icon painting, utilizing a limited colour palette that renders it with an austere quality.

23,000 Euro

19.
THE MOTHER OF GOD OF THE SIGN
Russian (Moscow, Kremlin School), 17th century, 31.5 x 27 cm

The Mother of God is portrayed frontal with her hands raised in prayer, flanked by a red and a green seraphim on either side. Christ Emmanuel with a gold tripartite halo appears against a rayed glory on His Mother's chest. The icon is executed in the somber style. The saturated colours of the garments are enlightened by the gold highlights and jeweled, gilt trimmings.

20,000 Euro



20.

MOTHER OF GOD OF THE BURNING BUSH WITH THE FAMILY PATRONS STS. SERGEI AND TATIANA ON THE BORDER

Russian (Palekh), 19th century, 31.5 x 26.4 cm

In the core of the composition the bust-length figure of the Mother of God holding Christ, on her lap an image of Mount Sinai with the Heavenly Ladder and a portrait of Christ as the "King of Kings", shown against two rhombuses, the blue one representing the unconsumed Bush, the red standing for the burning fire including the Apocalyptic personifications of the Four Evangelists, surrounded by the angelic powers; the corners illustrating the visions that the prophets Moses, Isaiah, Ezekiel and Jacob had about the Burning Bush; the family saints Sergei and Tatiana on the border in supplication to the central image; the icon rendered finely with a variety of colours that stand out against the gold background.

19,000 Euro

21.
THE MOTHER OF GOD "JOY TO ALL WHO GRIEVE" WITH FOUR FAMILY PATRONS ON THE BORDER
Russian, Circa 1800, 36.5 x 31 cm

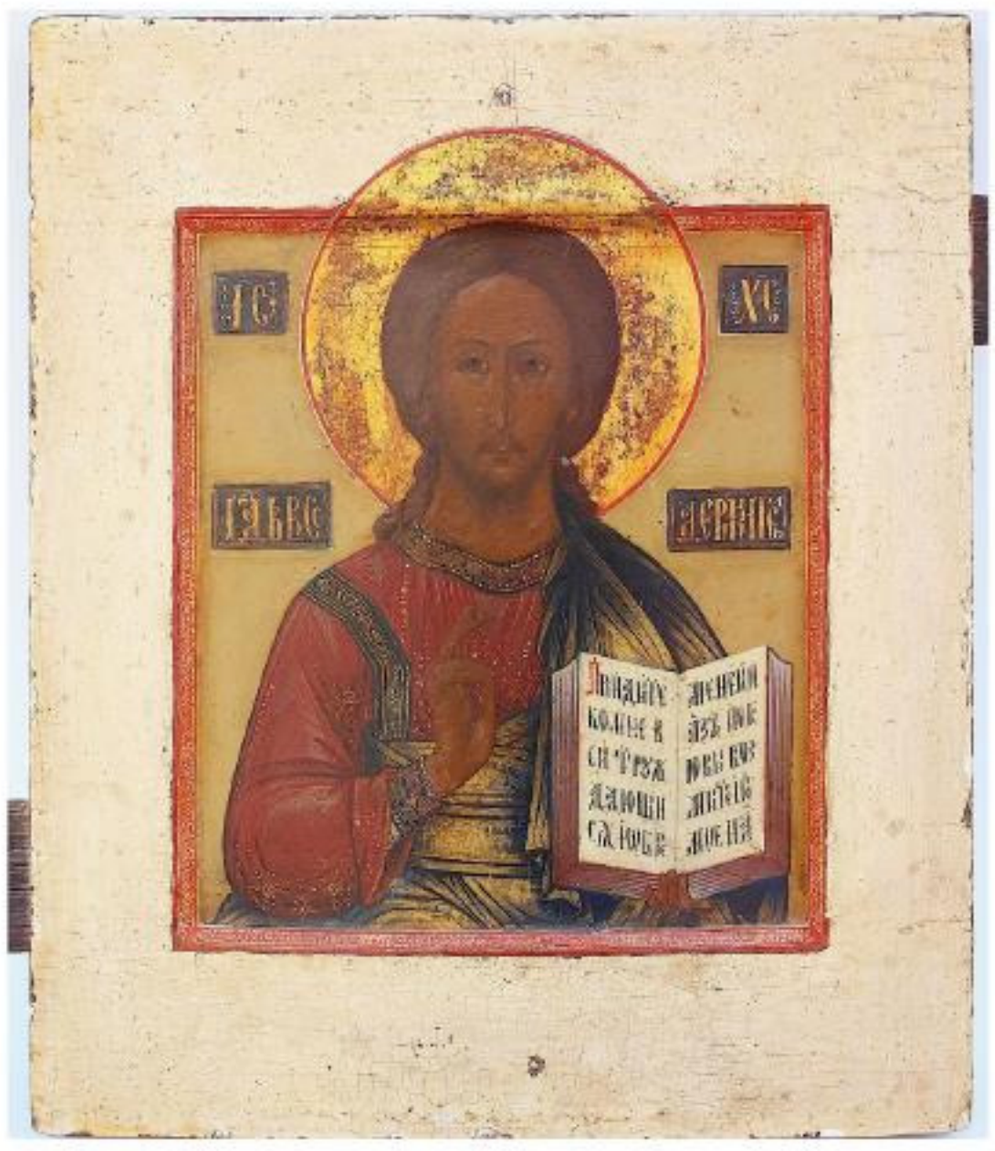
4,300 Euro

22.
THE MOTHER OF GOD OF VLADIMIR WITH A SILVER OKLAD
Russian, Maker's Mark of Gubkin Ivan Semenovich, Moscow, 1852, 31 x 26.5 cm

13,000 Euro

23.
MOTHER OF GOD OF TIKHVIN
Russian, 18th century, 35.5 x 31 cm

4,300 Euro

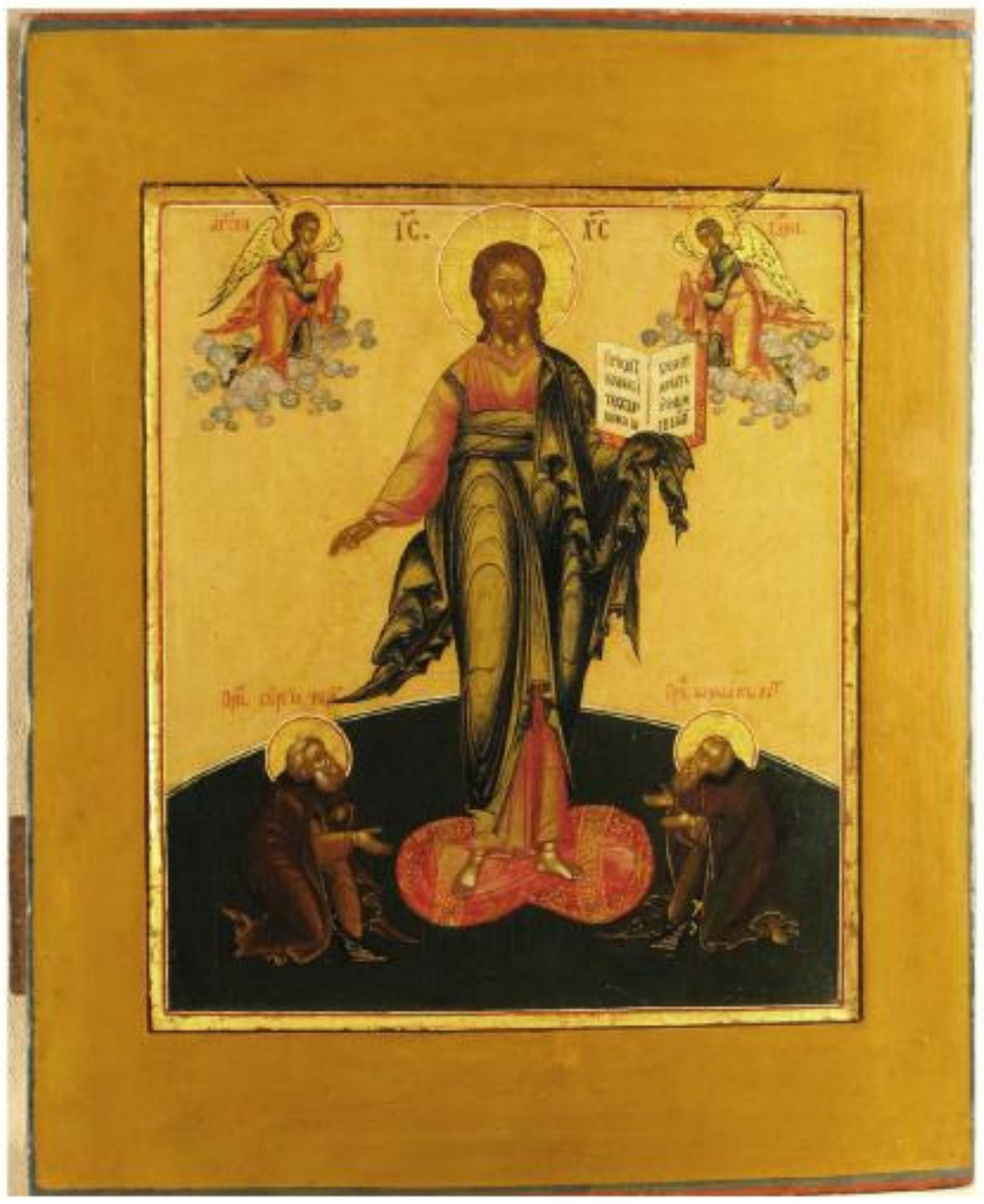


24.
CHRIST PANTOKRATOR
Russian, Circa 1800, 31.5 x 26 cm

5,500 Euro

25.
THE MOTHER OF GOD OF FEODOR WITH THE GUARDIAN ANGEL AND ST. ALEKSANDRA ON THE BORDER
Russian (Mstera School), 19th century, 27 x 21.8 cm

3,500 Euro



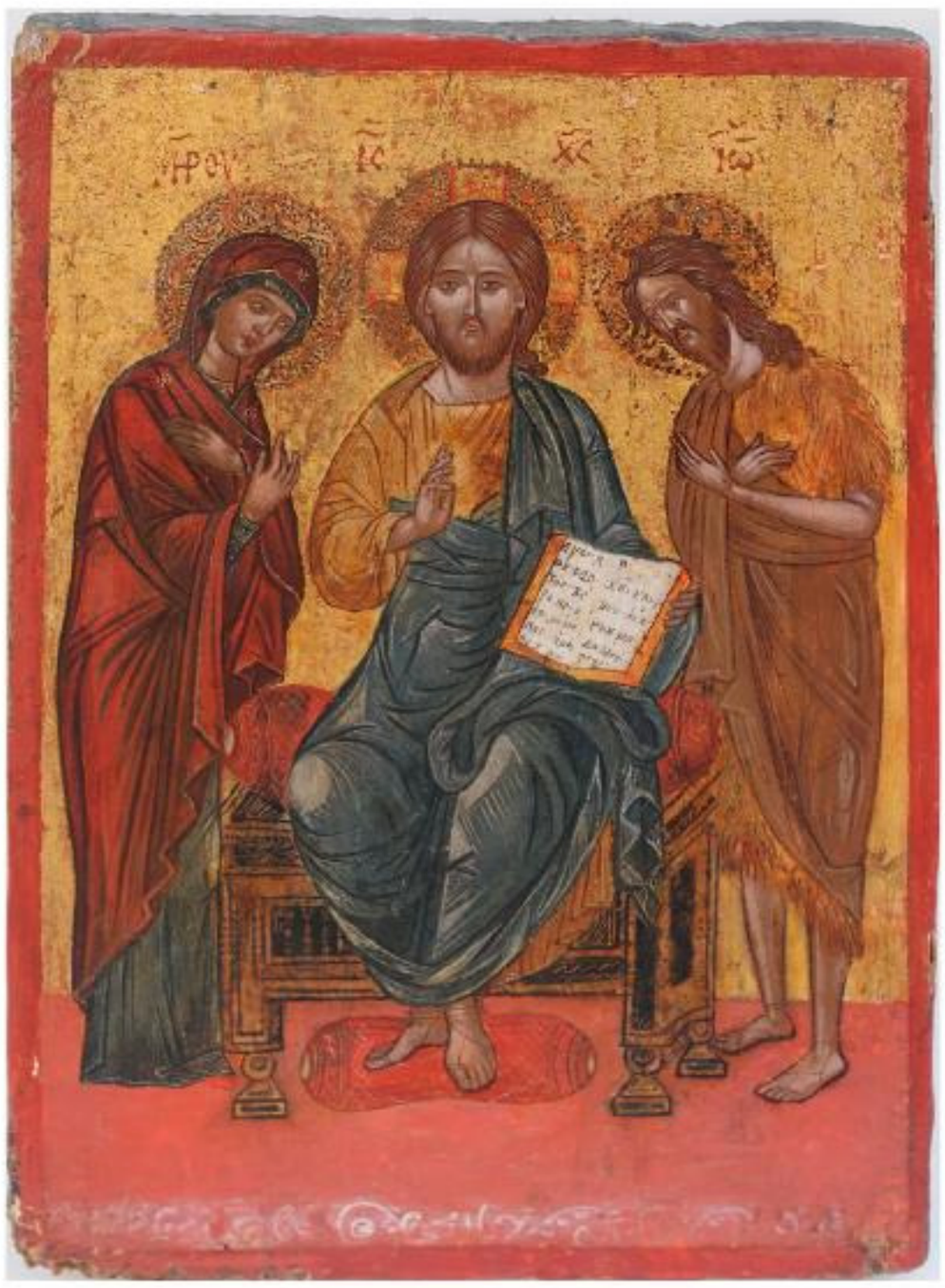
26.
THE SAVIOUR OF SMOLENSK VENERATED BY ST. SERGIUS OF RADONEZH AND THE VENERABLE BARLAAM OF KHUTYN FLANKED BY TWO ANGELS
Russian (Palekh), Circa 1800, 36.5 x 30 cm

13,000 Euro

27.
ST. SOFIA "THE HOLY WISDOM OF GOD"
Russian, early 18th century, 30.5 x 25.4 cm

St. Sofia "The Holy Wisdom of God" is a personification of Christ Himself, portrayed here crowned, in fiery red vestments and large wings, flanked by the Mother of God, who holds an image of Emmanuel, and St. John the Baptist. Christ in blessing is depicted above St. Sofia, while the open heavens reveal the Throne of the Last Judgment and six angels on the blue, celestial band.

2,400 Euro



28.
THE MOTHER OF GOD AND ST. JOHN THE BAPTIST IN SUPPLICATION TO CHRIST
Greek, Circa 1700, 26.5 x 19 cm

Christ Pantokrator ("Ruler of All") is seated on a backless throne with a cushion, wearing a tripartite halo, signing in benediction and displaying the open Book. He is flanked by His Mother and St. John the Forerunner, both raising their hands in prayer in order to intercede on behalf of humanity.

9,500 Euro

29.

MOTHER OF GOD OF THE UNFADING ROSE

Greek (Mount Athos) Circa 1700, 22 x 18 cm

The half figure of the Mother of God holding her Son is hovering above a garden, which alludes to Mount Athos, also called "The Garden of the Mother of God". Both Mother and Child are presented in regal garments. They are flanked by two angels who extend inscribed scrolls, whereas to the left and right of the figures appear objects that personify virtues of the Mother of God according to the Akathist Hymn.

12,000 Euro

≈ 4 ≈

Military Saints

30.
ST. DEMETRIOS OF THESSALONIKI
Greek (Mount Athos), Circa 1700, 22 x 18 cm

12,000 Euro

31.
A PRIVATE ICON OF ST. GEORGE
Greek, Circa 1700, 25 x 18 cm

4,000 Euro

32.
ST. GEORGE PRESENTED IN AN ORIGINAL GILT FRAME
Greek, 18TH century, 34 x 26.3 cm

4,500 Euro

33.
THE MILITARY SAINTS DEMETRIOS AND NESTOR WITH AN IMAGE OF THE BLESSING CHRIST ABOVE, PRESENTED IN A CARVED WOODEN SETTING
Greek, 18th century, 44 x 29 cm

15,000 Euro

34.
ST. TRYPHON ON HORSEBACK WITH AN IMAGE OF THE BLESSING CHRIST AGAINST THE OPEN HEAVENS ABOVE
Russian, 19th century, 71 x 56 cm

7,000 Euro

35.

A PORTABLE DIPTYCH WITH THE WARRIOR SAINTS GEORGE AND DEMETRIOS
NORTHERN GREECE, CIRCA 1700, Extended: 21.3 x 13 cm

The wings opening to reveal the equestrian, youthful saints performing the miracles for which they are most famous; to the left St. George plunging his long spear into the fiery mouth of the dragon in the foreground, the rescued princess observing the event, along with the saint on horseback, the boy from Mytilene, still holding the jar from which he was going to serve the Ottoman pasha who had kept him captive; the opposite wing illustrating St. Demetrios killing the pagan figure, a circular building in the background probably referring to the tower of Thessaloniki as a reference to the Saint's patron town; in both instances the blessing hand of God emerging from the open skies.

5,000 Euro

36.
ST. PROKOPIOS
Greek, Circa 1900, 28 x 20.8 cm

The youthful, early 4th-century great martyr, depicted on horseback, attired in full armour, carrying a lance, against a realistically rendered landscape and golden skies, the Divine manifested through the light beams on the upper left corner.

2,500 Euro

37.
ST. DIMITRY SOLUNSKY
Russian, Circa 1600, 38 x 30.5 cm

Portrayed frontal, without a beard, dressed in full armour, raising a martyr's cross and holding a sword, executed in the traditional, Byzantine style.

12,000 Euro

≈ 5 ≈

Angels

38.
THE SYNAXIS OF THE BODILESS POWERS
Greek, Circa 1700, 26.5 x 21.5 cm

This icon shows the Assembly of the Archangels; the taller one among them is Archangel Michael, surrounded by Gabriel, Raphael, Uriel, Salaphiel, Jegudiel and Barachiel. They are all dressed in ecclesiastical vestments, with diadems on their braided hair, facing the onlooker, while the two in the foreground carry a circular image of Christ, who is also rendered as an angel with large wings, a tripartite halo, in blessing and holding a scroll.

8,000 Euro

39.
ARCHANGELS MICHAEL AND GABRIEL
Greek, 18th century, 23.5 x 18 cm

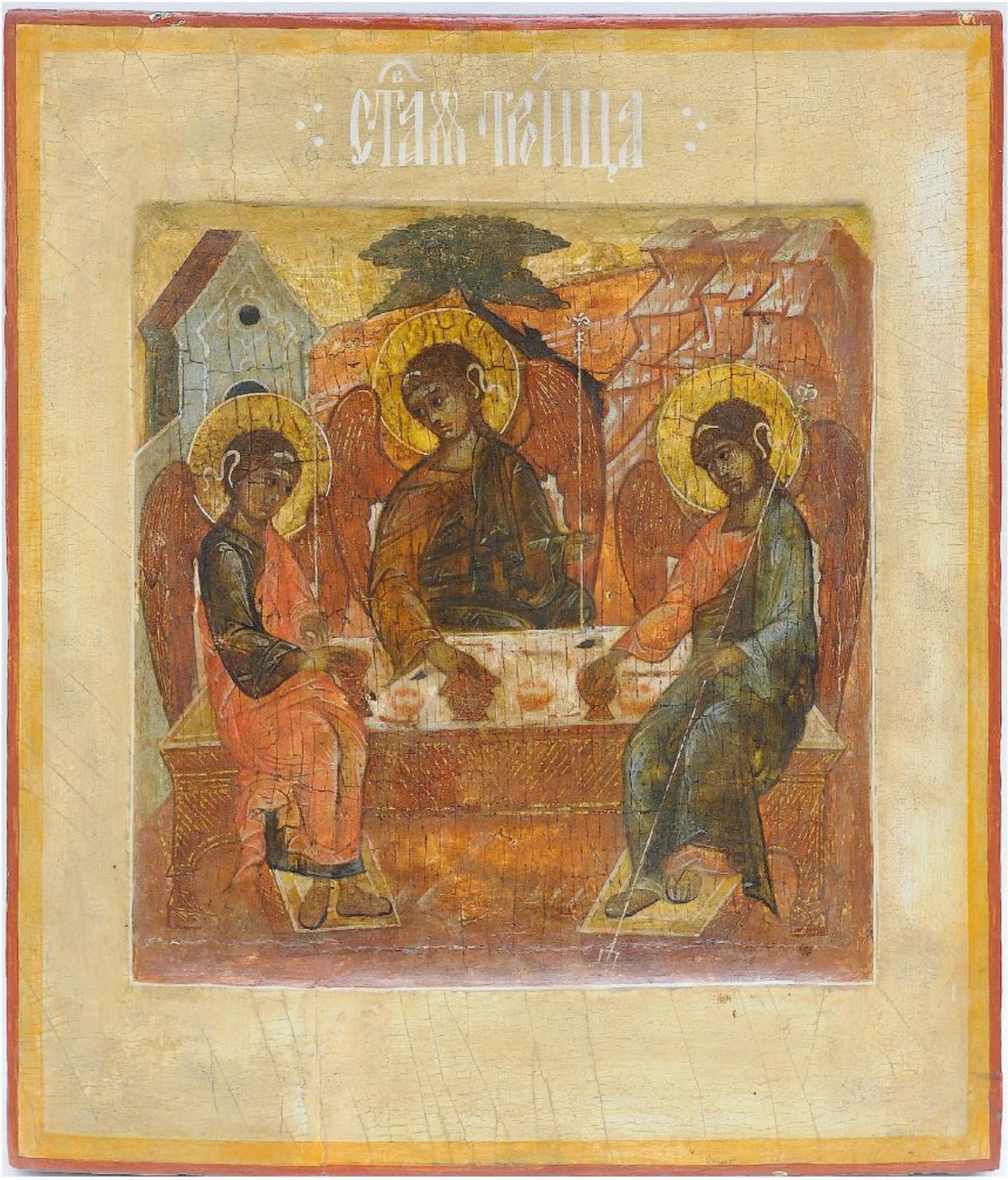
The two Archangels are shown frontal, attired in liturgical vestments, each holding a staff with cruciform finial and an orb with the initials of Christ, IC XC (Jesus Christ) and IC XC NIKA (Jesus Christ Conquers) respectively. The facial features and hair are finely executed in detail, whereas the volume of their garments and wings is rendered with gold brushstrokes.

3,800 Euro

40.
ARCHANGEL MICHAEL AND THE MIRACLE AT KHONAE
Russian, circa 1700, 35.5 x 27.5 cm

The icon shows one of the most famous miracles performed by St. Michael. The pagans diverted the source of a river in order to destroy a chapel dedicated to Archangel Michael at Khonae. The Archangel appeared and prevented the catastrophe by plunging his spear into the river. Kneeling to the left is the chapel's only monk, the elderly St. Archippos. The miracle is blessed by Christ, who appears in the open skies above. The icon is executed in the traditional style with saturated, yet vivid colours, on a gold background and an ochre border.

16,500 Euro



41.
THE OLD TESTAMENT TRINITY
Russian, 17th century, 38 x 33.5 cm

The 17th century icon is inset in a later panel (vrezka).

20,000 Euro

42.
THE SYNAXIS OF ARCHANGEL MICHAEL
Russian, 18th century, 35 x 30.5 cm

The seven Archangels gather around the image of Christ. Presiding among them is Archangel Michael in the centre of the composition, whereas Gabriel and Raphel hold the circular glory, which includes Christ Emmanuel in blessing. Three seraphs are represented in the foreground.

6,500 Euro

43.

ARCHANGEL MICHAEL ANNOUNCING THE APOCALYPSE FLANKED BY SIX FAMILY PATRONS IN PRAYER
Russian, 18th century, 31 x 26.5 cm

Riding on a fiery red horse, with outstretched wings, playing the trumpet and raising the Book of Gospels, Archangel Michael is flanked by six family patrons; to the left the monastic St. Mihei and below Sts. Akila and Euthymius of Novgorod; to the right St. Nil and below the martyrs Sts. Mavra and Priscilla. The cartouche at the bottom is inscribed with the following text: Archangel deposes Babylon, protects the praying for His help and implores the Assembly of the Saints and the Holy Trinity.

4,700 Euro

44.
ARCHANGEL MICHAEL
Russian, 18th century, 22 x 13.5 cm
Portrayed frontal, in military attire, with large wings and a long crimson cape, the Archangel pulled out his sword from its case; standing on a hilly landscape, against golden skies.

2,500 Euro

≈ 6 ≈

Feasts

45.
A MONUMENTAL ICON OF ALL SAINTS
Greek (Mount Athos), 18th century, 89 x 59 cm

23,000 Euro

46.

A CALENDAR ICON SHOWING THE MAJOR FEASTS OF THE ECCLECIASTICAL YEAR
Russian, 19th century, 31 x 26.8 cm

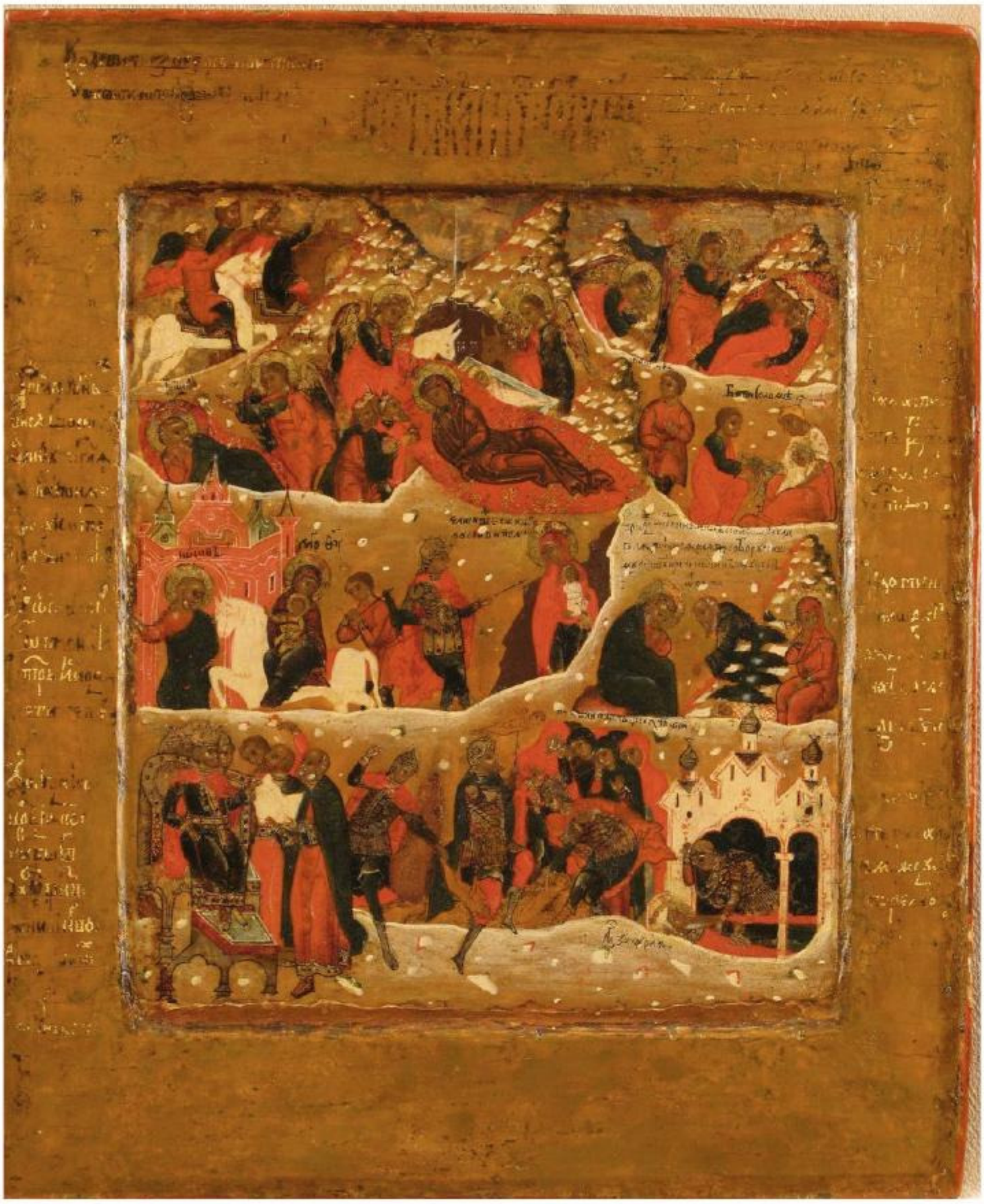
The most important event of the Orthodox faith is the Victory of Christ over Death, hence the Anastasis is illustrated in the centre of the composition. It is surrounded by twelve important feasts of the Liturgical Calendar. Illustrated on the upper register are the Birth of the Mother of God and her Entry to the Temple, followed by the Annunciation, which signifies the beginning of Christ 's earthly life. The next scene is the Nativity of Christ, and then to the left column is the Presentation of Christ to the Temple. In a zig-zag arrangement depicted are the Baptism, the Entry of Christ into Jerusalem, His Transfiguration on Mount Tabor. Lastly, the bottom register shows the Ascension of Christ, the Old Testament Trinity, the Dormition of the Mother of God and finally, the Raising of the True Cross by the 4th century Patriarch Makarius of Jerusalem. The icon is beautifully executed with bright colours and gold leaf. The intertwined patterns of the border emulate enamel work of the time.

4,200 Euro

47.
THE ENTRY OF THE MOTHER OF GOD TO THE TEMPLE
Russian, 19th century, 31 x 26 cm

Sts. Joachim and Anna accompanied by a procession of virgins, presenting their daughter to Zachariah, the High Priest of the Temple; the Mother of God portrayed for a second time in the composition, seated on the top of the staircase under a ciborium, being nourished by an angel; the elongated figures rendered gracefully with saturated colours, the architecture in the background painted in pastels with gold details.

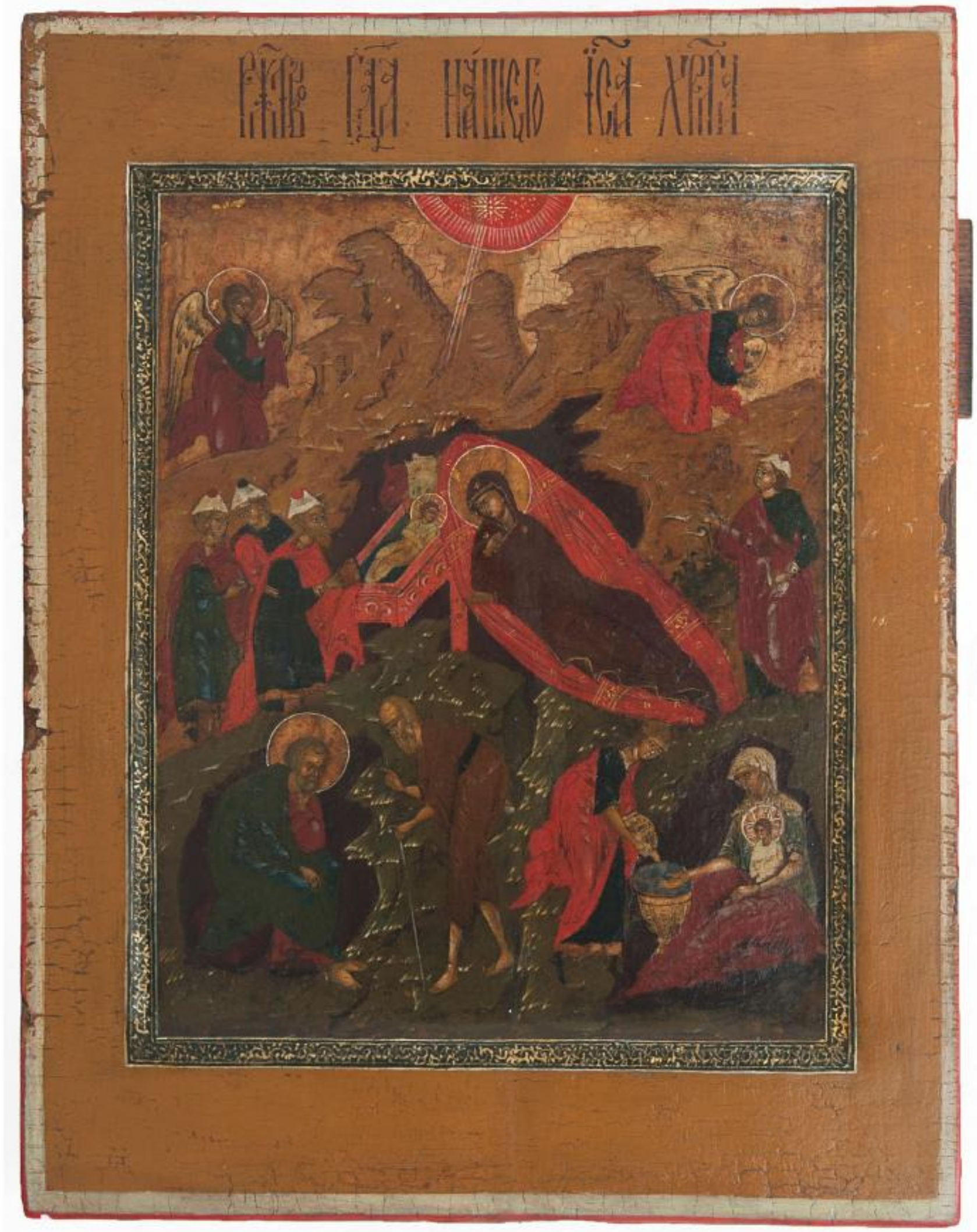
5,000 Euro



48.
THE NARRATIVE OF CHRIST'S NATIVITY AND THE SUBSEQUENT EPISODES OF THE FLIGHT INTO EGYPT AND THE MASSACRE OF THE INNOCENTS
Russian, 17th century, 31 x 26 cm

This is a unique icon which does not only focus on the usual composition of Christ's Nativity, but it also shows all the events which followed. The narrative unfolds from the upper part and it goes down to the bottom. The registers are defined by the ridges of the mountains. The upper two corners depict episodes from the Magi's sojourn, while their Adoration of Christ is depicted in the centre, in front of the cave where the Mother and the infant are reclining. In the same level to the left is the Angel's appearance to St. Joseph and to the right is the Baby's first bath. Below is the Flight into Egypt and next is St. Elizabeth with her son, St. John the Baptist hiding behind a rock. The bottom register shows the Massacre of the Innocents taking place before the eyes of King Herod, shown regally dressed, enthroned to the left. The inscriptions on the background and the raised border refer to the represented events.

22,000 Euro



49.
THE STORY OF CHRIST'S NATIVITY
Russian (Mstera), Circa 1800, 31.8 x 24.8 cm

The composition is structured around the cave, where the Mother of God is reclining on a couch, having Her newborn Son next to her. Christ, being warmed up by the ox and ass, is lying in a manger of sarcophagus-shape. This is an allusion to Christ's future Passion and Death (when He was actually laid on a sarcophagus).
Above the rocky-mountains, a semi-circular segment of open heavens, inclusive of a bright star, partakes in the joyous event. Three beams, which emanate from the star, are directed towards Christ. The angels at either side convey the happy news to the world. The Three Magi are advancing from left to right, approaching the manger, whereas a shepherd opposite hears of the Divine Birth from an angel. The foreground is defined by a range of olive-green rocks. To the left, St. Joseph is in conversation with a shepherd. Opposite, two maids prepare the water for Christ's first bath.
The icon is executed in great detail, with bright colours framed by an ochre raised border, lined by a green band with a gilt decorative pattern.

9,500 Euro

50.
THE PRESENTATION OF CHRIST TO THE TEMPLE
Russian, 18th century, 34 x 26.5 cm

3,500 Euro

51.
THE HOLY WOMEN, ALSO CALLED THE MYRRHBEARERS, AT CHRIST'S TOMB
Russian, 17th century, 37.5 x 34 cm

The Mother of God accompanied by another woman, probably Mary Magdalene or Mary the mother of James, visited the tomb of Christ in order to anoint His dead body with spices and oil. However, when they approached the tomb, they saw an angel sitting by its entrance, who showed them the empty sarcophagus, which once included the body of Christ, containing only the strips of linen. The event takes places in a rocky landscape outside the walled city of Jerusalem.

6,000 Euro

52.
THE DORMITION OF THE MOTHER OF GOD
Greek, Circa 1600, 35 x 28 cm

17,000 Euro

53.
A CALENDAR ICON FOR JUNE
Russian, 18th century, 29 x 24.5 cm

The saints commemorated in June displayed over four registers beginning from the upper left corner; prominent among them is the Birth of St. John the Baptist on third row.

3,600 Euro

54.
A CALENDAR ICON FOR JULY
Russian, 18th century, 36 x 31 cm

Many popular saints and feasts are celebrated in July. They are illustrated here over four registers, starting from the upper left corner. Most prominent among them are: 1 July: The Wonderworking Unmercenaries Cosmas and Damian; 4 July: The Uncovering of the Relics of St Sergius of Radonezh (1392); 10 July: The Appearance of the icon of the Mother of God of Kazan (1579); 11 July: St Anthony of the Kiev Caves (1073); 13 July: The Blessed Equal-to-the-Apostles Princess Olga, in holy baptism Helen (969); 15 July: Synaxis of the Holy Archangel Gabriel; July: The Holy Equal-to-the-Apostles Great Prince Vladimir, in holy baptism Basil, enlightener of the Russian Land (1051); 20 July: The Uncovering of the relics of St Seraphim of Sarov (1903); 24 July: The Holy Glorious Prophet Elijah, 9th c. BC; 25 July: The Blessed Martyrs Boris and Gleb, in holy baptism Romanus and David (1015); 26 July: The Dormition of the Righteous Anna, mother of the Most Holy Theotokos; the Holy Martyr Paraskeva.

5,700 Euro

55.
THE POKROV
Russian, 18th century, 30.5 x 36.5 cm

The upper part of the icon shows the miraculous apparition of the Mother of God in the Church of Vlachernae in Constantinople. The Mother of God holding her veil and attended by crowds of saints, she turns in supplication to Christ who emerges from heavens on the upper left corner. Below, St. Romanos the Melodist displays on his open scroll the Christmas Kontakion, whereas to his left St. Andrew 'the fool in Christ' directs the attention of St. Epiphanius to the vision of the Mother of God.

6,000 Euro

56.

A DOUBLE-SIDED CARVED WOODEN CROSS SET IN A SILVER PEDESTAL DECORATED IN FILIGREE
Greek (Mount Athos), circa 1700, 16.8 x 6.3 cm

On both sides the imagery is organized around a main scene, which appears on the intersection of the crossbars. On one side, the central episode shows the Baptism of Christ and it is surrounded by events from the Life of the Mother of God; beginning with Meeting of Joachim and Anna above, followed on the right by the Birth of the Mother of God and below, with the Entry of the Mother of God to the Temple and her Dormition. The crossbar to the left represents the Annunciation. The other side of the cross focuses on the Crucifixion in the centre and around it shows events from the Life of Christ; miracles and His Passion and Resurrection.
This cross was used either during the sacrament of the Baptism or, to give benediction.
The wood-carving is quite detailed and the state of conservation very satisfactory.

14,000 Euro

57 and 58.
TWO HAND CROSSES USED FOR GIVING BENEDICTION AND DURING THE SACRAMENT OF BAPTISM, carved on one side with the Baptism of Christ and on the other side with His Resurrection.

No. 57 (Left): Mount Athos, 17th century, 19 cm high

3,450 Euro

No. 58 (Right): Russia, dated 1893, 18 cm high

1,300 Euro

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Patron Saints

and

Private Commissions

59.
A RARE ICON OF SAMSON FIGHTING THE LION
Russian (Kargopol Region), first half of the 18th century, 32.3 x 40.2 cm

Samson is represented in a medallion, against an olive-green plateau, wrestling the lion and tearing open the mouth with his bare hands. The red circumference of the medallion is decorated with the kymation (a wave-pattern as on ancient Greek artefacts) and the background is richly adorned with foliage and interlaced motifs.
The icon is masterly executed predominantly with complementary reds and greens on a dark background, thus creating a striking image.
Samson and the Lion is a very rare subject in Russian iconography. Most probably, this example comes from the row with Old Testament scenes.

22,000 Euro

60.

THE DECOLLATED HEAD OF ST. JOHN THE BAPTIST WITH FOUR FAMILY PATRONS ON THE BORDER

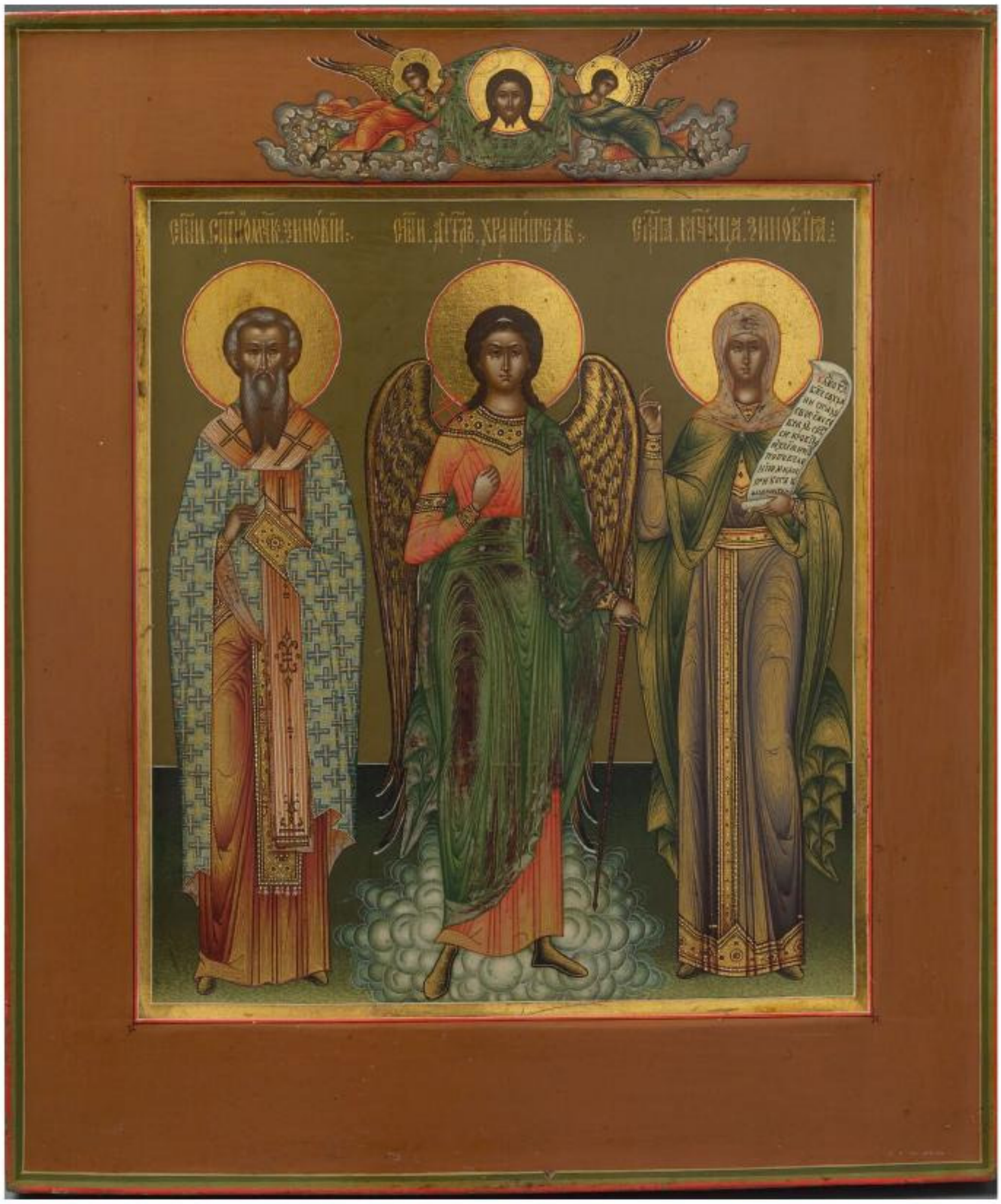
Russian, 19th century, 35.7 x 31 cm

The haloed head of St. John is placed in a gilt, footed chalice. The open skies on the upper left corner reveal against a rayed background an image of Christ, leaning forward to bless the decapitated saint, while carrying the Book of Gospels in His left hand. The raised border shows an ecclesiastical figure and three military saints; Archdeacon Lavrenti and St. Longinus to the left and St. Andrew Stratelates (Tribune) and St. Menas to the right. The composition is executed skilfully. The images stand out against the plain green background.

10,000 Euro

61.
A LARGE ICON OF SAINTS PETER AND PAUL HOLDING THE CHURCH OF THE UNION BETWEEN THE CATHOLIC AND THE ORTHODOX CHURCH, FLANKED BY THE PROPHET ELIJAH AND ST. GEORGE WITH CHRIST IN BLESSING ABOVE
Russian, 18th century, 90 x 73 cm

18,000 Euro



62.
A PRIVATELY COMMISSIONED ICON, POSSIBLY FOR A PATRON CALLED ZINOVIY OR ZINOVIA, SHOWING THE GUARDIAN ANGEL FLANKED BY STS. ZINOVIY AND ZINOVIA
Russian, 19th century, 30 x 26 cm

This finely painted icon shows the three figures frontally represented; St. Zinoviy holds a Gospel Book, the Guardian Angel raises a cross and holds a sword and St. Zinovia gestures in benediction and displays an open scroll. The upper part of the composition portrays two angels floating on clouds and carrying the Mandylion.

This icon was probably executed after a private commission of a patron called Zinoviy or Zinovia as indicated by specific the selection of the represented saints.

Sts. Zinoviy and Zinovia were siblings who came from a wealthy and pious family in the town Aiges of Cilicia. They lived and martyred during the years of the Roman emperor Diocletian. They were beheaded in 285 A.D.

17,500 Euro

63.

A LARGE ICON OF ST. NICHOLAS THE MIRACLE-WORKER OF MYRA

Russian, 17th century, 72 x 53 cm

The elderly saint is portrayed frontal, standing on a suppedaneum, signing in benediction and displaying a Gospelbook bound in a jewelled cover. He is dressed in Episcopal vestments; his phelonion bears dense cruciform patterns and is complemented by a stole embroidered with prominent red crosses. While he faces the viewer, St. Nicholas is flanked by Christ and His Mother, both appearing in the open celestial segments, blessing the Saint and offering him the Bishop's stole respectively.
The composition, which is masterly executed, is limited only to the basic components of the subject, thus creating a powerful image.

30,000 Euro

64.
ST. PARASKEVA
Russian, circa 1800, 35.6 x 29.8 cm

The youthful saint is portrayed frontal, half-length, raising a martyr's cross and an open inscribed scroll. She wears a dark blue robe with gold belt, complemented by a fiery red cape scattered with gilt embroidery. In addition to her light green head cover, the saint bears a large, golden halo outlined by a red rim. The figure of the saint stands out against the unusual, cloudy background. The upper part of the ochre border shows an image of Christ in a circular, rayed glory, blessing the saint.

15,500 Euro

65.
ST. SERGEY RADONEZH
Russian, 18th century, 31.5 x 26.7 cm

The elderly monastic saint, wearing the Great Schema, which denotes that he reached the highest level of asceticism, extends his hands in supplication to Christ who appears in blessing on the upper left corner.

4,200 Euro

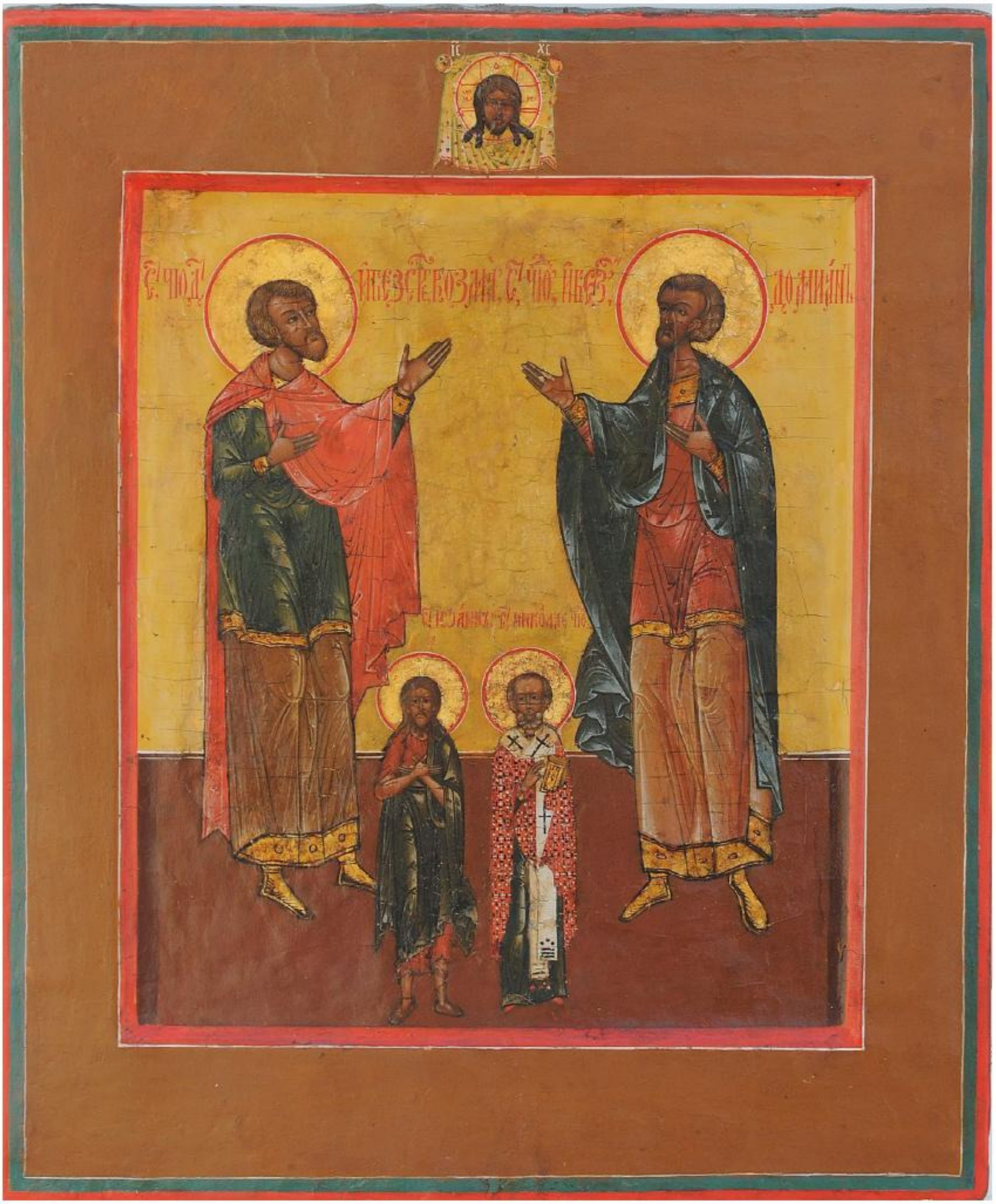
66.
SAINTS PROKOPIUS AND SAVA IN SUPPLICATION TO AN ICON OF THE VLADIMIR MOTHER OF GOD
Russian, 18th century, 27 x 32 cm

6,000 Euro

67.
STS. PROKOPIUS, NIKITA AND ANNA
Russian, circa 1700, 31 x 25.5 cm

The represented saints are not related between them, which means that their appearance on this icon was the personal selection of the patron. Sts. Prokopius and Anna turn towards the centre, where St. Nikita stands frontal, yet looking away from the viewer. St. Prokopius holds a scroll and St. Anna raises a martyr's cross.

4,800 Euro



68.
THE HOLY UNMERCENARIES COSMAS AND DAMIAN WITH THE SMALLER FIGURES OF STS. JOHN THE BAPTIST AND NICOLAS
Russian, 18th century, 31 x 26 cm

This is a unique icon as the selection of the represented saints suggests that the icon was privately commissioned. The medical saints must have had a special importance for the patron, therefore, he commissioned them to be larger than Sts. John and Nicholas. Sts. Cosmas and Damian extend their hands in prayer to the Holy Mandylion, on behalf of the patron.

7,800 Euro

69.
SAINTS FLORUS AND LAURUS, PATRONS OF THE HORSES
Russian, 1600-1650, 31 x 26 cm

Archangel Michael with outstretched wings extends his hands to bless the brothers, Sts. Florus and Laurus and confer upon them the gift of power over the animals. In the foreground, a group of horses is tamed by three horsemen, who are probably the brothers Elashippus, Speushippus and Melashippus. The figures are rendered with saturated colours, mostly reds and greens, against a steep, rocky mountain and the walls of a city in the background.
Saints Florus and Laurus martyred in the second century. In fact, they were buried alive in an empty well, from which in the subsequent century horses used to go to water themselves. Due to that, attention was drawn to the well and the relics of the martyrs were located at its bottom. Saints Florus and Laurus became the patrons of horses and cattle.

20,000 Euro

70.
THE STORY OF PROPHET ELIJAH'S LIFE IN THE WILDERNESS AND HIS CELESTIAL ASCENT WITH A BASMA
Russian, Circa 1800, 36 x 31 cm

5,800 Euro

71.
THE NINE MARTYRS OF CYZICUS
Russian (Yaroslav School), 18th century, 25.4 x 25.4 cm

This icon shows the nine martyrs, each holding the instrument of his craft and dressed accordingly. The structure in the background represents the church built by the Christians of Cyzicus in order to commemorate the Martyrs' sacrifice. The upper part of the church is open and unites with the heavens, where an image of the blessing Christ appears in order to bless the crowns of the nine martyrs. Two family patrons are depicted on the border. Due to the dazzling gold background the composition is particularly bright.

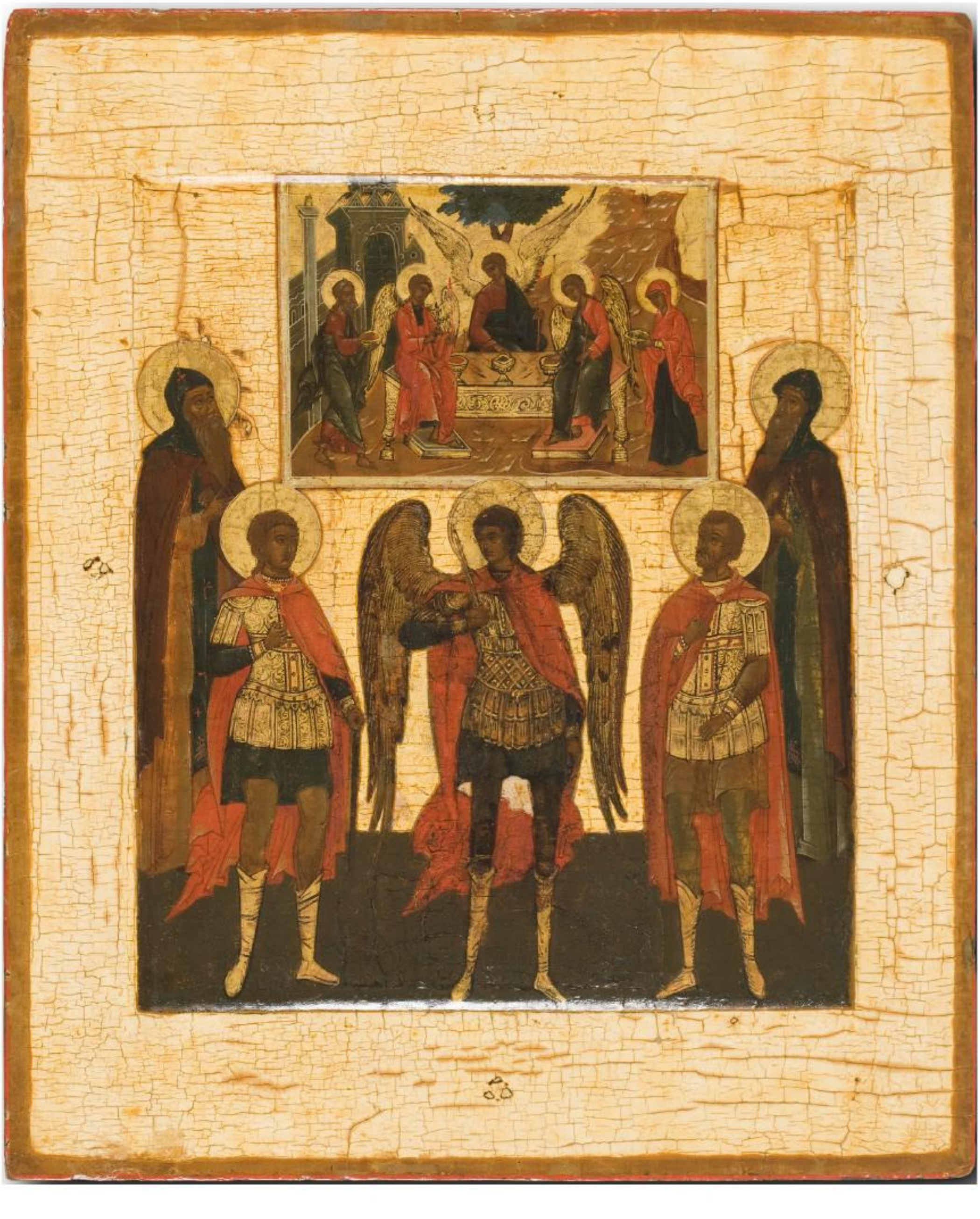
The Nine Martyrs of Cyzicus were a group of Christians who lived in the city of Cyzicus on the coast of the Dardenelles in Asia Minor. Their names were Thaumasius, Theognes, Rufus, Antipater, Theostichus, Artemas, Magnus, Theodotus, and Philemon. Although they lived and martyred in Cyzicus, they had originated from various places and they were of different ages. They were beheaded by sword when they boldly confessed their faith to Christ in the years 286 to 299. Following the termination of the persecutions against Christians in 324, the Christians of Cyzicus transferred the incorrupt bodies of the martyrs in a church built especially to commemorate their life and martyrdom.

11,500 Euro

72.
STS. EVSTATHIOS AND STYLIANOS
Greek, dated 1800, 28.7 x 21.5 cm

The robust figure of the military martyr portrayed in a contra-postal posture, carrying a palm branch and a cross; St. Stylianos with a long beard, dressed in ecclesiastical garments, supporting a swaddled baby and displaying a scroll, traditionally painted, on gold ground

2,200 Euro



73.
THE VENERATION OF AN ICON OF THE OLD TESTAMENT TRINITY BY A GROUP OF SELECTED SAINTS (POSSIBLY FAMILY PATRONS)
Russian, 17th century, 31.8 x 26.7 cm

The composition includes Archangel Michael in the centre flanked by a military and a monastic saint on either side.

11,500 Euro

74.
THE BLESSED PRINCE ST. THEODORE OF SMOLENSK WITH HIS SONS DAVID AND CONSTANTINE OF YAROSLAVL THE MIRACLE-WORKER
Russian, 16th century, 31 x 24 cm

With six family patrons on the border, either Ecclesiastical or Monastic figures and an image of the Mandylion above.

10,800 Euro

75.
ST. HARALAMBOS WITH A SILVER OKLAD
Russian, Circa 1800, 31 x 27 cm

The saint is portrayed frontal, turning his eyes away from the onlooker, signing in benediction and holding a Gospel Book. He is vested in Episcopal garments. The main shrine of St. Haralambos is in the Church of St. Stephen in Meteora, where his skull is kept.

3,000 Euro

76.
THE MIRACLE OF ARCHANGEL MICHAEL AT KHONAE WITH A SILVER OKLAD
Russian, Circa 1780, 27 x 22 cm

The icon shows one of the most famous miracles performed by St. Michael. The pagans diverted the source of a river in order to destroy a chapel dedicated to Archangel Michael at Khonae. The Archangel appeared and prevented the catastrophe by plunging his spear into the river. Kneeling to the left is the chapel's only monk, the elderly St. Archippos. The miracle is blessed by Christ, who appears in the luminous skies above.

3,200 Euro

77.
THE MONASTIC ST. JOHN
Russian, 19th century, 27 x 22 cm

The simple composition portrays the saint frontal, dressed in monastic garments including the Great Schema, which suggests the saint reached the highest ranks of asceticism, blessing and holding a closed scroll. On the upper part, Christ Pantokrator emerges from the clouds in order to bless the Saint.

2,200 Euro

78.
ST. JOHN CHRYSOSTOM
Russian, 19th century,
27 x 11.2 cm

Attired in Episcopal vestments garnished with gem-studded bands, complemented by the omophorion decorated with crosses, St. John Chrysostom is portrayed frontal, facing the onlooker while holding the Gospel book.

1,750 Euro

79.
SAINTS PETER AND PAUL
Italo-Cretan, late 15th century, 15.5 x 12.5 cm

The two Apostles are portrayed in three-quarter view, turning towards each other and holding Books, probably as a reference to their own epistles. St. Peter to the left holds additionally the keys of Paradise, whereas St. Paul to the right raises a sword. The deep green chitons of the saints are complemented by brighter himatia, orange and red respectively, with golden trimmed edges. The figures are rendered against densely golden heavens and a saturated green ground.
The tall, robust figures of the saints are reminiscences of the Palaiologan style of painting.
The subject of the Apostles Peter and Paul was popular in the second half of the 15th century, following the attempts for the Union of the Orthodox and Catholic Churches.

28,000 Euro

80.
THE MOTHER OF GOD CONSOLAZIONE WITH ST. CATHERINE
Veneto-Cretan, early 17th century, 23.5 x 26 cm

The Mother of God holds Christ, while she takes her gaze away from the onlooker. The Child holds the globus cruciger and turns towards St. Catherine in blessing. In response, the youthful martyr leans her head forward. Their haloes are adorned with pierced scrolled motifs.

9,500 Euro

81.
ST. ANTHONY OF PADUA WITH THE INFANT CHRIST
Veneto-Cretan, 16th century, 29 x 22 cm

This is an extremely unique icon because it shows a saint of the Roman Catholic Church depicted on an Orthodox icon. This tradition (i.e. of painting saints and subjects of the Western Church on icons) was, however, common on Orthodox areas, which were occupied by the Westerners. One of the most prominent such places was the island of Crete, which was a Venetian colony, hence it hosted a large number of Catholic inhabitants. On Crete, Orthodox and Catholic people lived together and their customs often merged thus creating products, which resulted from both traditions. This icon is such an example.
St. Anthony of Padua (1195-1231) was a friar of the Franciscan Order. He is represented on this icon with a tonsured head, as is the custom in the Latin Church and wearing monastic garments of the respective order. He crosses his hands on his chest while he kneels before the Christ Child, who stands on a cloud and extends His arms to embrace the Saint. A white lily, which is an attribute for St. Anthony lies in the foreground; it stands for the St. Anthony's purity and his battle against the demon since childhood.

5,500 Euro

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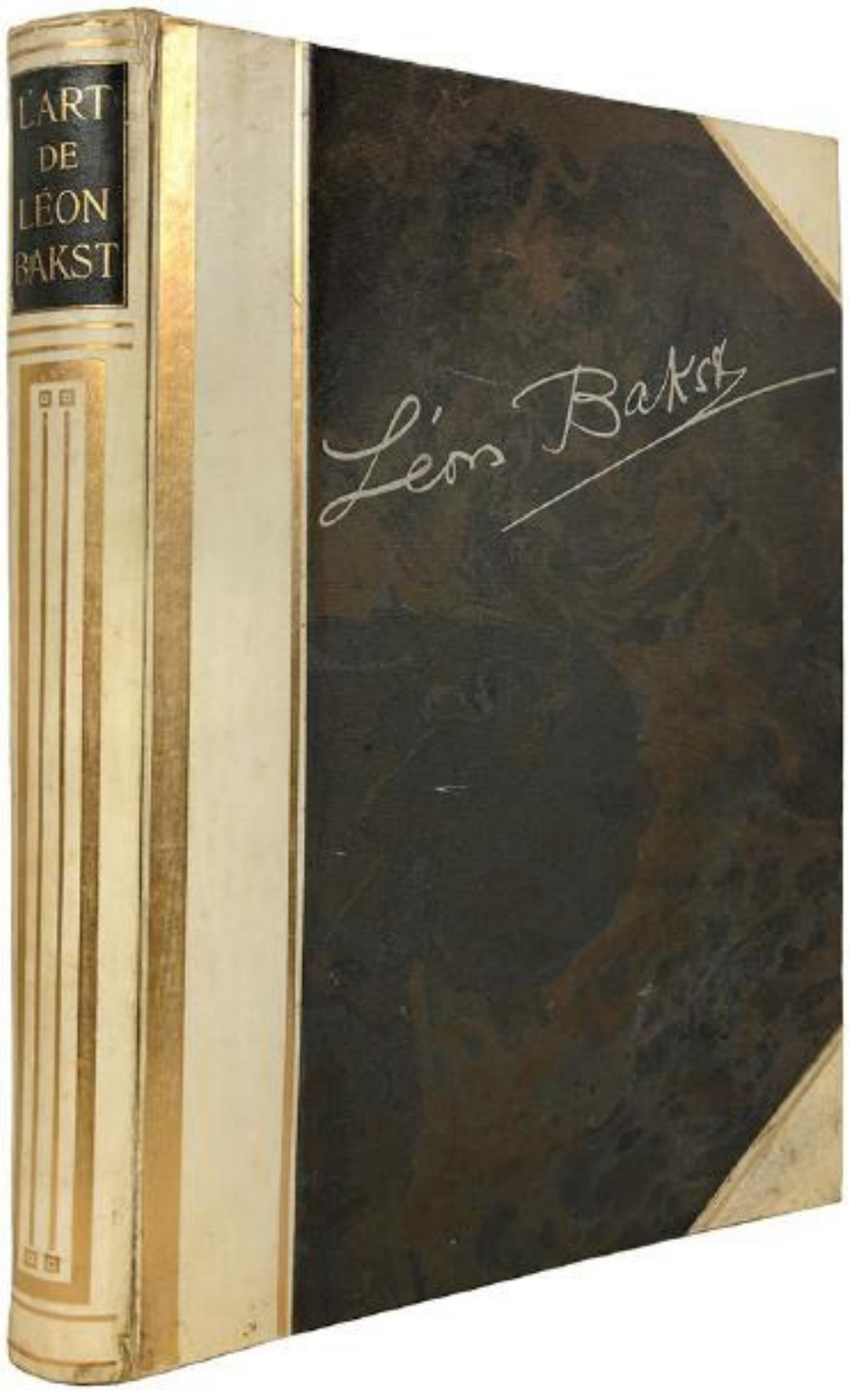
Russian and Greek Antique Books



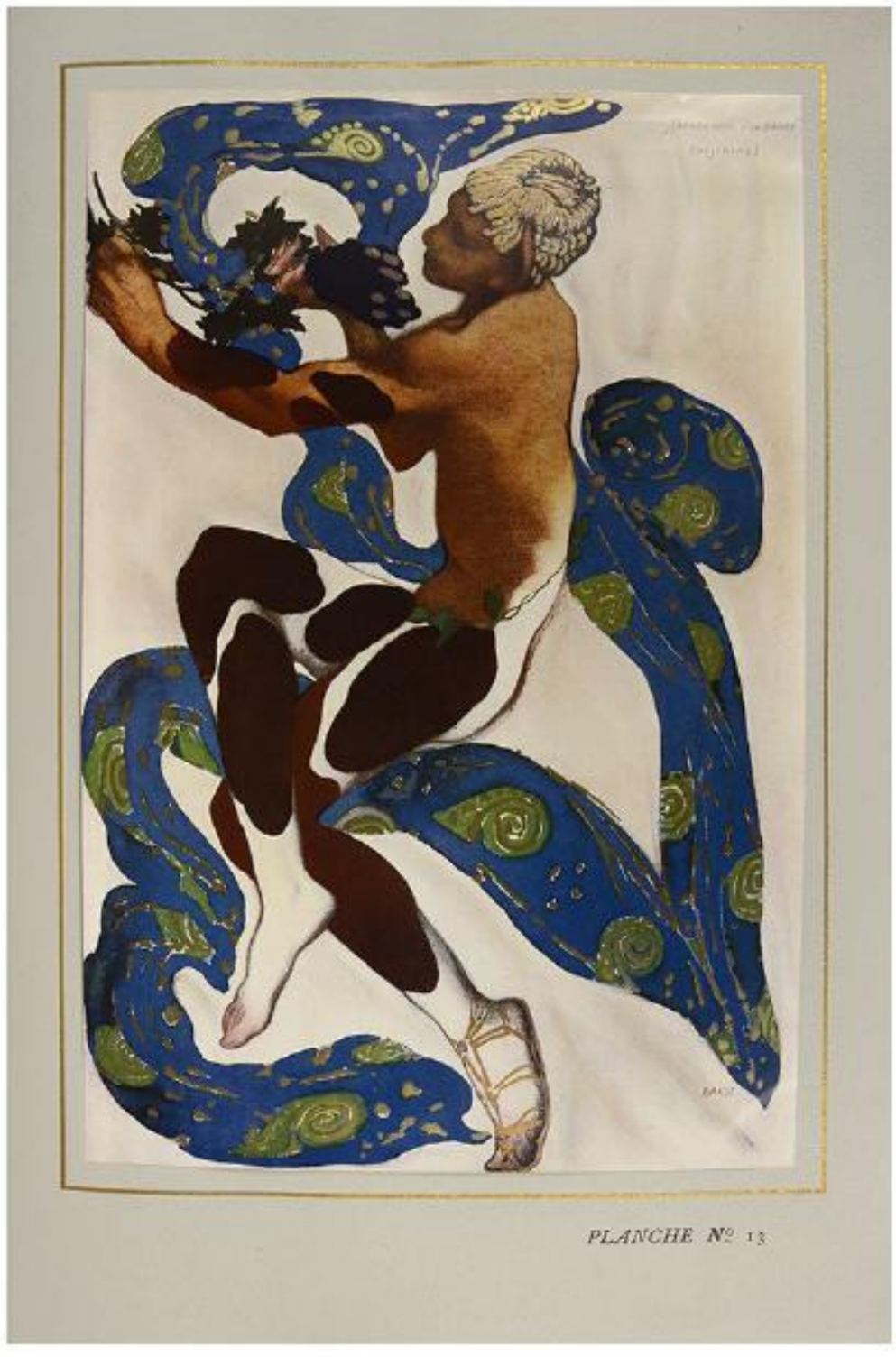
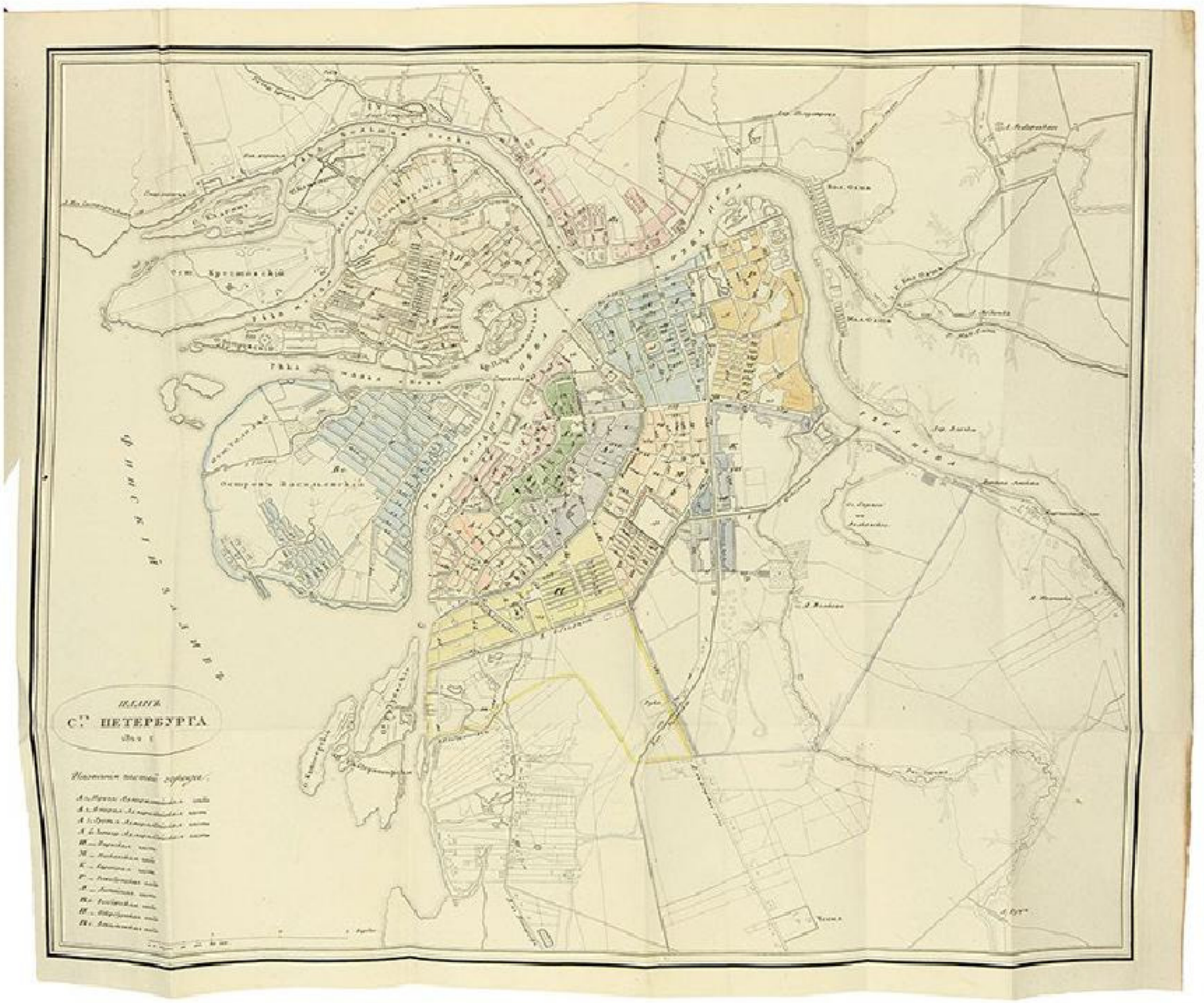


PLANCHE Nº 13

82.
[BAKST] - ALEXANDRE, Arsene and Jean COCTEAU.
L'Art Decoratif de Leon Bakst.
Publication: Maurice de Brunoff, Paris, 1913.

A Beautiful, fresh example of this major luxury work on Bakst's art in French. Description and Bibliographical references: Folio (41.3 x 28.5 cm). Photographic portrait frontispiece, title, [4] ll., 50 pp. and [12] ll., [1] l., 77 tipped-in plates including 50 in colour; very occasional marginal spotting. Original publisher's half vellum over marbled boards; extremities slightly rubbed.

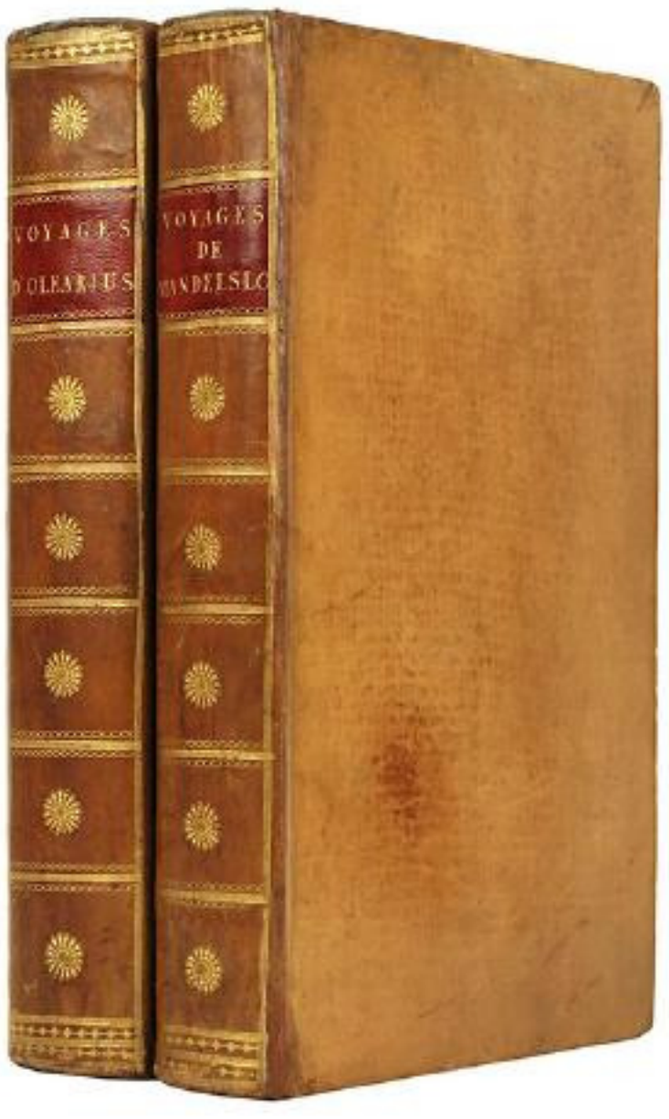
4,750 Euro



83.
ALLER, Samuil [Ivanovich].
Ukazatel zhilishch i zdanniy v Sankt-Peterburge, ili Adressnaya kniga: s planom i tablitseyu pozharnykh signalov.
[An Index of Homes and Buildings in St. Petersburg, or The Address Book.]
Publication: Dep. narodn. prosvesh., Skt. Peterburg, 1822.

The Tsarskoe Selo copy, in red morocco, of the first edition of this very useful guide to the residents and trades of the capital city. Families are listed by locality and alphabetically; indexes are also included for finding various trades and shops, including printers and booksellers, artists, performers, and many others. Complete with the city map in nice contemporary hand-colour.
Provenance: Tsarskoe Selo (stamp, pencilled shelf mark '61/4').
Description and Bibliographical references: Octavo (17.2 x 11 cm). Hand-coloued folding engraved map of St. Petersburg; a few creases in the map. Contemporary straight-grained red morocco, flat spine lettered and tooled in gilt in compartments, sides with roll-tooled border in gilt, green coated endpapers, gilt edges; neatly rebacked preserving spine.
Svodnyy Katalog 1801-1825, 141.

5,500 Euro



84.
OLEARIUS, Adam and John Albert de MANDELSLO.
Voyages tres-curieux & tres-renommez faits en Moscovie, Tartarie et Perse. [WITH] Voyages célébres & remarquables, faits de Perse aux Indes Orientales.
Publication: Michel Charles Le Cene, Amsterdam, 1727.

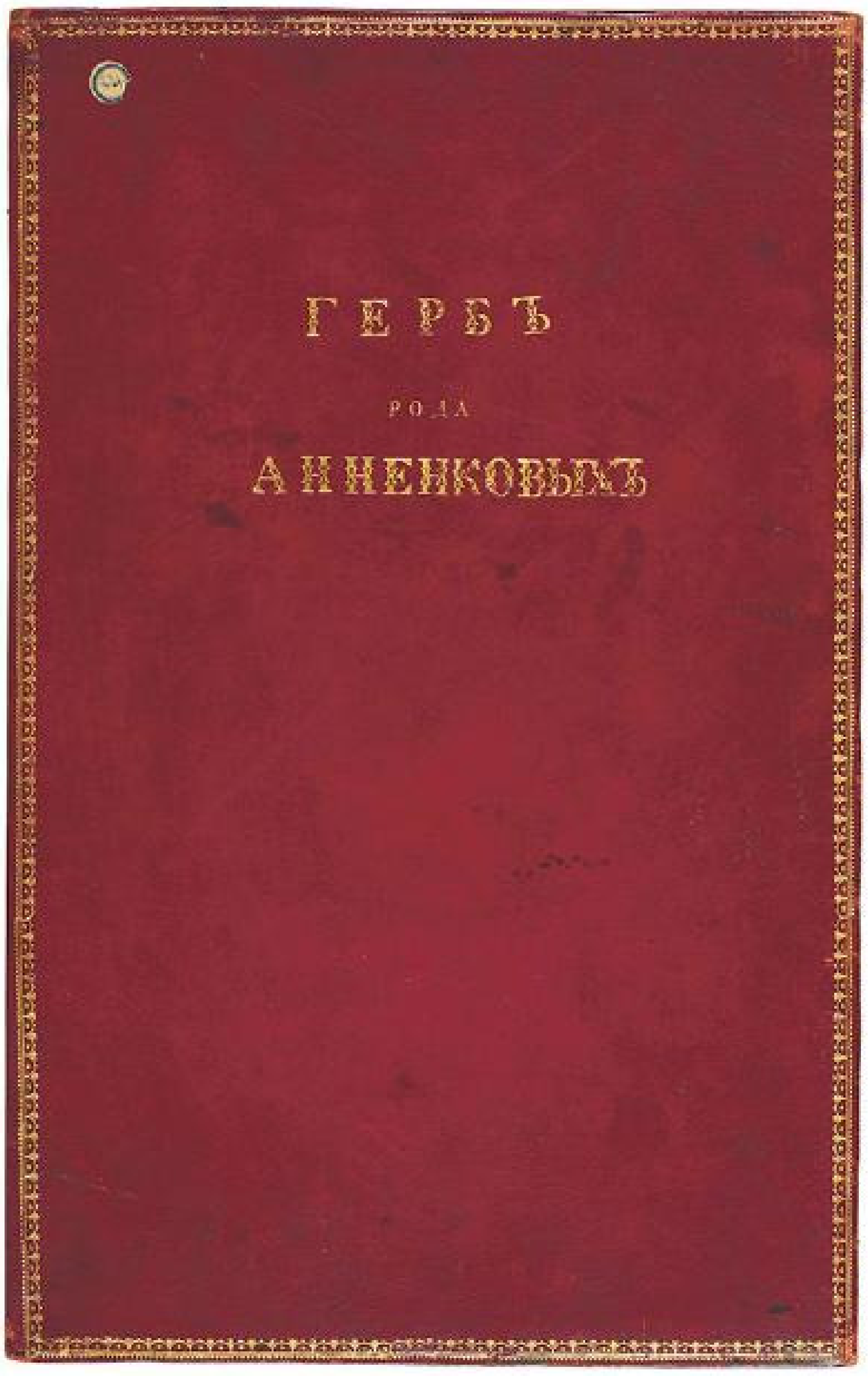
A fine set, finely bound in polished calf, of this richly illustrated edition of the important accounts of Olearius and Mandelslo, edited by Van der Aa.
Olearius (Adam Oehlschlaeger, 1603-71) travelled to Ispahan in the train of the Duke of Holstein on his mission to the tsar and the king of Persia. "The head of the [Diplomatic] Mission was one Otto Brugman who according to Olearius was a boor and an idiot. [...] Brugman seems to have insulted every official along the way, molested Armenian women and heaped abuse on his subordinates. [...] Brugman came to a sad ending. He was executed on 5 May 1640 for adultery. Olearius, who had a most unpleasant stay in Persia, comments on many aspects of Persian life and what he witnessed [...] The ambassador and the author had an audience with Shah Safi whom he described as humourless. The author was probably unaware that Shah Safi was drunk most of the time" (Ghani).
Olearius's account greatly influenced European opinion of Russia and Persia in the 17th and 18th centuries. Indeed the work is of importance cartographically (especially for its large map of the river Volga), and moreover contains many valuable magnetic and orographical observations. The illustrations include a large folding plate of Riga, and fine views of Tver, Danzig, Moscow, Kazan, Samara, Bagdad and Ispahan among many others.
Description and Bibliographical references: Two volumes folio (32.5 x 21 cm). First work with half-title, title, [32] pp., 560 columns on [280] pp., with engraved portrait of the author, 2 folding and 10 double-page engraved maps, 2 folding, 17 double-page and 2 full-page engraved plates, and 40 engravings in text including one repeated twice; Second work with half-title, title, additional engraved title, 565-1108 columns on [272], [21] pp. table and privilege, with 8 double-page engraved plates and 19 engravings in text, some plates by Nicolas Witsen.
Contemporary blonde calf, spines in seven compartments, red morocco lettering piece to second, others others with gilt centre tool, broad gilt dividers, occasional light browning and offsetting, overall a fine fresh set.

15,000 Euro

85.
PALLAS, P[eter] S[imon] and C[hristian] G[ottfried] H[einrich] GEISSLER (artist).
Travels through the Southern Provinces of the Russian Empire, in the Years 1793 and 1794.
Publication: A. Strahan for T.N. Longman, O. Rees and others, London, 1802-03.

A fresh example of the first edition in English of "an extremely charming colour plate book [which] deserves a place in every colour plate book collection for its numerous attractive coloured vignettes, an unusual feature" (Tooley).
Pallas' second and most picturesque travel, which lasted 6 years from 1768 to 1774, took his team (including the artist Geissler) in a scientific journey along the Volga to Astrakhan, the Caspian Sea, and then the Caucasus and 'Taurida', that is the Crimea, to which the entire second volume is dedicated.
A handsome production due mainly to the numerous attractive and charming hand-coloured illustrations which appear as vignettes in the text as well as additional plates. They depict the natives of the regions traversed, their costumes and occupations, the scenery and landscapes, showing for example fine views of Bakhchisaray, the Sebastopol and Balaklava bays.
Description and Bibliographical references: Two volumes 4to (27.3 x 22.5 cm). xxiii including title, 552; xxx incl. title, 523 pp., in all with 28 vignettes including 23 hand-coloured, 51 numbered plates of which 25 folding and 44 hand-coloured, all after Geissler mostly engraved by him and Metland, 4 engr. maps incl. one hand-coloured and 3 folding by Russel, most engravings protected by tissue guards; occasionnal offsetting or spotting. Contemporary speckled calf, covers with gilt border, spines with raised bands, gilt in compartments, morocco labels lettered in gilt to two, green edges; neatly rebacked preserving original spines.
Abbey Travel 222; Tooley 357.

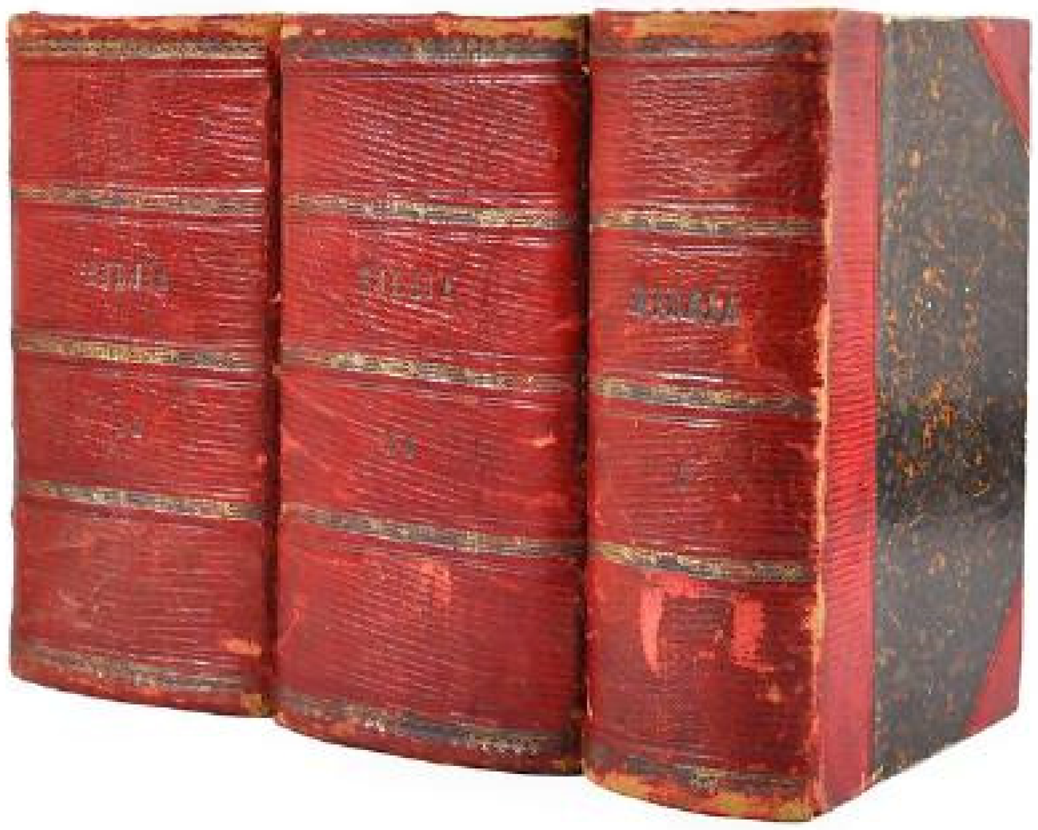
5,700 Euro



86.
[PAUL I].
Official copy of the grant of arms of the Annenkov family to Avram Ivanovich Annenkov.
<u>Publication</u>: 18 May 1798.

A beautiful manuscript grant of arms, with fresh colours and highlighted in gold, in its red morocco binding, presented to the privy coucillor A.I. Annenkov (1740-1810), who had served in the Life Guards Izmailovskiy Regiment, and following his retirement from active service, had served as Vice-Governor of Kharkov Government, and later in Kursk and Tambov. The text reads that the arms are in recognition of the services to the Russian throne by the Annenkov family since 1443.
Description and Bibliographical references: Manuscript on vellum, one leaf folio (41 x 26 cm), with coat-of-arms in body-colour and gold, copied from the General Book of Arms of the Noble Families of the All-Russian Empire, part 1, p.54, published in 1797. Signed by Kozodavlev and counter-signed by Aleksei Sazonov,., with papered seal.
Original red morocco, upper cover stamped in gilt with title, both covers with gilt roll-tool border, green watered silk doublures and liners.

7,900 Euro



87.

[BIBLE, SLAVONIC].

Biblia Sirech: Knigi Sviashchennogo Pisaniya Vetkhogo i Novogo Zaveta [Slavonic Bible, containing the Old and New Testaments].

Publication: [University Press, Budapest, c. 1805].

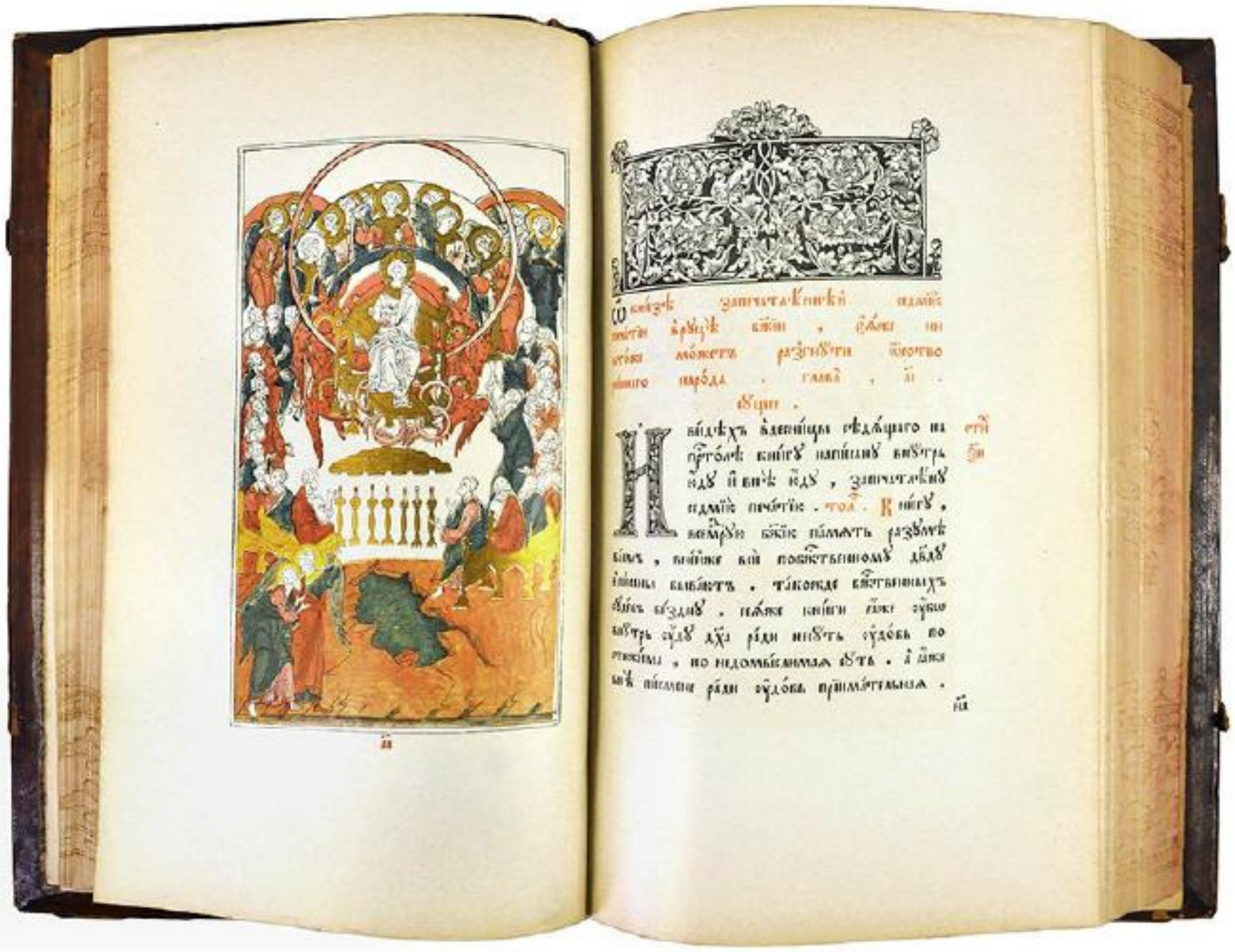
The first Slavonic Bible printed outside the Russian Empire: a fine example of this extremely rare edition.

The title pages were engraved by a well-known Hungarian engraver, Bikfalvi Falka (1766-1826). The Budapest University Press, where Falka was working at that time, acquired Cyrillic types in 1795, becoming a major publisher of works in Slavic languages outside Russia. While Serbia remained under the rule of the Ottomans, Hungary welcomed many Serbian immigrants at that turn of the 19th century. Moreover, considering that the first translations of the Bible into Serbian didn't appear until 1830, it is likely that the present edition was commissioned by a Serbian community, with possible participation of those Russians residing in Hungary.

Very rare: absent from the main bibliographies (incl. Darlow & Moule), the present edition could be traced only in three public libraries: Cambridge University Library, Tartu University library, Estonia, and Penn Libraries, USA. We could not find any complete example selling at auction in the last 40 years.

Description and Bibliographical references: Five parts bound in three (21.7 x 13.8 cm). Contemporary red half morocco over marble boards, gilt ruled spines with gilt lettering, marble endpapers, brown bookmarks; rubbed.

5,400 Euro



88.
[BIBLE, Slavonic] -
Книга Апокалипсис имать слов двадесят четыре, а глав седьмдесят две. Святаго Андрея Архиепископа Кесария Кападокийскаго сказание Апокалипси святаго Апостала Евангелиста Иоанна Богослова сокровенных откровение.
[Kniga Apokalipsis ... sviatogo apostola i evangelista Ioanna Bogoslova].
Publication: Moskva, Staroobriadcheskaya knigopechat, 7418 (i.e. 1909).

A beautiful, fresh example of this richly illustrated Apocalypse, printed by the Old Believers very much in the style of their manuscripts. It was published after an early 17th-century manuscript, now in the Tretyakov Gallery in Moscow. Uncommon, especially in this lovely condition.
Description and Bibliographical references: Folio (36 x 22 cm). 500 pp., with 72 colour lithographed plates with gold highlights. Contemporary calf, boards and spine decorated in gilt; joints neatly repaired, lightly rubbed at extremities.

4,500 Euro

89.
From the Fekula collection
Festal Menaion for the Great Feasts.
Publication: [2nd quarter 19th century].

A beautifully illuminated example of manuscript Sticherarion, hymns for the Great Feasts, with "headpieces and ornaments of particularly fine quality [...] all highlighted with gold" (Fekula). Stylistically this attractive manuscript follows the style of the old manuscripts made in Russia, but combines elements of printed texts. It would have been made for an Old Believer parish, which did not allow sacred texts to be printed, nor did the faithful accept the alterations in Orthodox worship imposed by the Patriarch Nikon, referred to as the great schism.
The content includes the text of hymns for the Small and Great Vespers and Matins for the Twelve Great Feasts of the Orthodox Church; the Birth of the Mother of God, the Exaltation of the Holy Cross, the Presentation of the Mother of God in the Temple, the Nativity of Christ, the Baptism of Christ, the Presentation of Our Lord in the Temple, the Annunciation, the Resurrection, the Ascension, Trinity Sunday, the Transfiguration, and the Dormition of the Mother of God, together with the Troparia and Kondiaka for various feasts of Our Lord and the Mother of God. These are arranged chronologically by date starting from the beginning of the Orthodox calendar on 1 September, through August.

Provenance: Vasiliy Feodorovich Kozyanov dated 17 September 1897 (inscription on verso of last blank leaf); Paul M. Fekula (#625 in his catalogue, sold Sotheby's 29 November 1990, lot 92).
Description and Bibliographical references: Small 2to (22.4 x 18 cm). Manuscript on paper, 1 blank, 338, 1 blank ll, in total 42 gatherings mostly in eights, on various stocks of paper, one dated 1824/27, nine and eleven lines per page in black ink between musical notation, with headings and initials in red, with signatures and pagination in Cyrillic alphabetic numerals, ten large illuminated headpieces of lavish floral and foliate scrolls in strong colours in shaped cartouches highlighted in gold; slightly soiled throughout as usual, a few minor marginal tears, a few margins slightly cropped.
Possibly earlier Russian blindstamped calf over wooden boards with bevelled edges, dark green edges; a bit worn with some old restoration, lower end of spine chipped, lacking clasps.

7,800 Euro

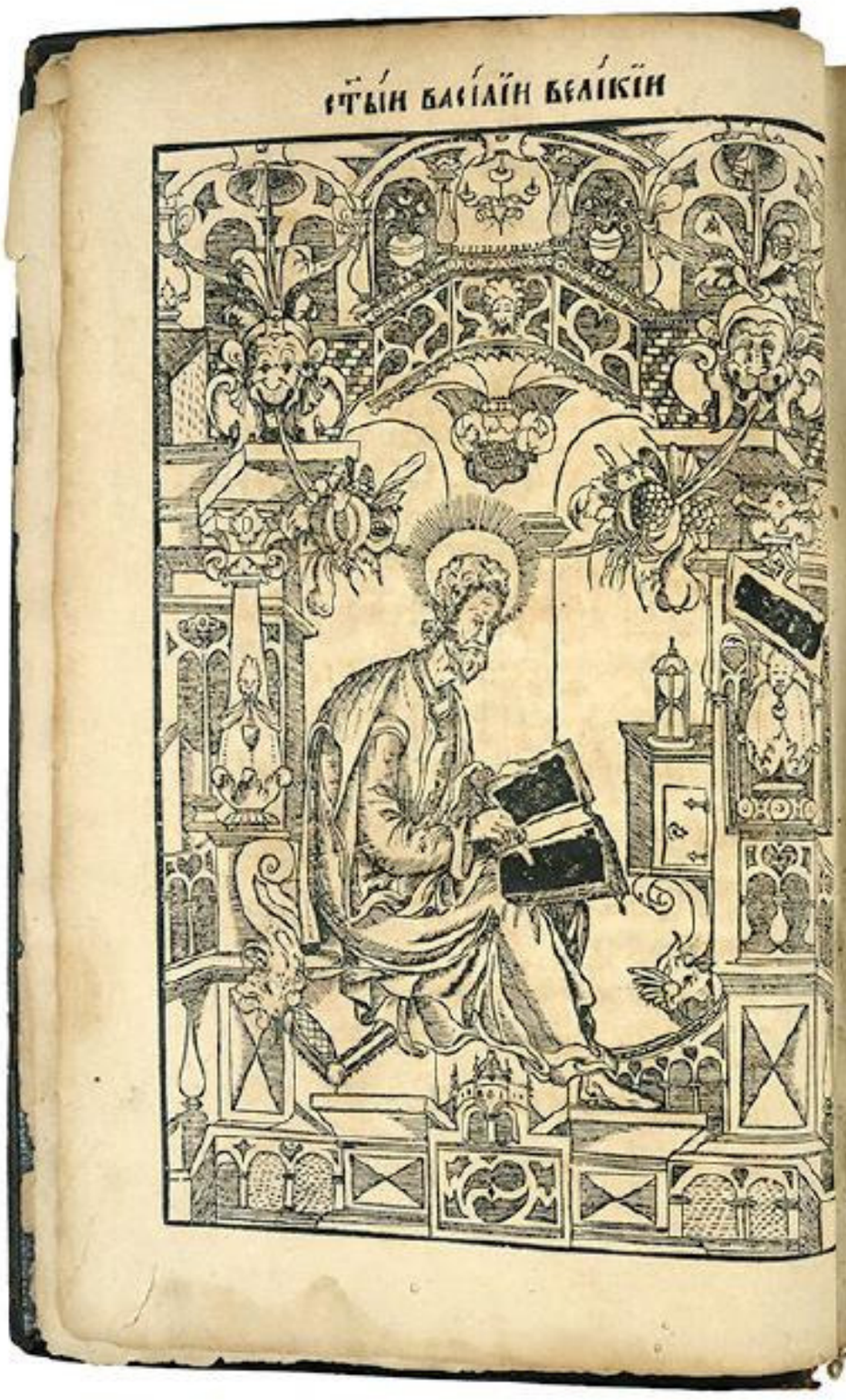
90.
A very rare Ostrog production of one of the earliest Russian printers
VASILIY Velikiy [Saint BASIL].
О Постничестве [On Fasting].
Publication: [Mstislavets, Ostrog, 1594].

"Редка" (Сопиков): the first Slavonic edition of Basil's treatise, printed in Ostrog by Mstislavets with a fine full-page woodcut portrait of Saint Basil writing, framed by an architectural ornament.
A very good example with wide margins and in contemporary binding, in spite of the faults described.

A partner of Ivan Fedorov in Moscow in the 1560s, Petr Timofeev Mstislavets moved with him to Zabludov after their Moscow workshop was burned down. They went their separate ways then, Fedorov to Lvov, Mstislavets to Vilnius, before reuniting in Ostrog in the 1570s, producing the celebrated so-called Ostrog Bible together in 1581. Fedorov left Ostrog soon after but Mstislavets stayed to print under the patronage of Prince Konstantin Konstantinovich Ostrozhskiy, and the present publication is an impressive witness of his printing activity at the time.
Archbishop of Caesarea in Cappadocia, Basil the Great (329-379 AD) is considered the father of Eastern monasticism, and this is one of his works on the benefits to the soul of an ascetic life.
Of great rarity: the only example we could trace at auction is the Diaghilev-Lifar copy, in an inferior binding, which fetched 12,000 Francs, the same price as the first edition of Boris Godunov, being the third most expensive printed book, after Fedorov's Apostol and Rovinskiy's Narodnye kartinki (Sotheby's 29 November 1975, lot 399, illustrated, now in Harvard College Library). Nemirovskiy lists eleven copies in Russian libraries, but outside Russia we have only found another complete copy in the Bavarian State Library in Munich.

Provenance: Contemporary inscription at foot of first few leaves of text; Private European collection.
Description and Bibliographical references: Three parts in one volume folio (32.8 x 21 cm; bloc 32 x 19.3 cm), ff. [7 (of 8)], 142; 160; 292, printed in red and black, full-page woodcut of St Basil the Great opposite start of text, woodcut headpieces and initials, a few neat manuscripts annotations; lacking the first page with woodcut arms to verso and the last blank, ff. 101-104 in first section and, in third section, ff. 97, 100 and 186-187, are all present in contemporary manuscript, first leaves starting, a few marginal tears, wormholes and waterstains, some repaired, occasional browning and spotting. Contemporary Russian blind-tooled morocco over bevelled wooden boards, one clasp (of two); a bit rubbed and creased.
Nemirovskiy 121, Sopikov 193; not in Cleminson nor in Fekula.

18,000 Euro



Ѿ҃ ЖИТІЯ ТОГО ЖЕ ВАСІЛІЯ

ВЕЛИ́КАГѺ АРХІЕПА КЕСА́Р҃ІЇ КАПІ-
ДОКІЙСКІЯ ГРАДА, КЪ ИНО́КОМЪ
ЖИ́ТІЕ ПОСТНИЧЕСТВУ́ЮЩЫМЪ:
ГЛАВИЗЪ ѲТРИДЕСАТЬ.

ѺПОМЫСЛЕНІЕ́МЪ НАСТАВЛЯ́ЕТЬ:
КОЛИ́ЦѢМИ ѿ҃РАЗЫ ЛѢКА́РІЙ ПѺ-
МЫСЛЪ ВѢДЫ́ ПОСТАВЛЯ́ЮЩЕМЪ:
ИКОНЕДОСТО́ЙНЫ ЖЕ́НЫ БЕСѢ́ДЫ БЕ
СХРАНЕ́НІА ТВОРИ́ТЬ: ИКОДОСТО́Й
ПРОТИВѢ СИ́ЛѢ ТЕЛЕ́СНѢЙ ѺУМѢ́РИТЬ
ВЪЗДРЪЖА́НІЕ: ИКОЛѢ́ПОЕ ПО́СТИ
КѢ ДѢЛА́Й ДУХОВНЫ́Х ПОДОБА́ЮЩАМЪ:

SALAMINIA

(CYPRUS)

THE HISTORY, TREASURES, & ANTIQUITIES

OF

SALAMIS IN THE ISLAND OF CYPRUS.

BY

ALEXANDER PALMA DI CESNOLA, F.S.A.

Member of the British Archæological Association, and of the Society of Biblical Archæology; Hon. Member of the Royal Academy of Medicine, Turin; etc., etc., etc.

With an Introduction,

BY

SAMUEL BIRCH, Esq., D.C.L., LL.D., F.S.A.,

Keeper of the Egyptian and Oriental Antiquities in the British Museum.

AND

WITH UPWARDS OF SEVEN HUNDRED ILLUSTRATIONS,

AND MAP OF ANCIENT CYPRUS.

LONDON:

TRÜBNER AND CO., LUDGATE HILL.

1882.

91.

CESNOLA, Alexander Palma Di

Salaminia (Cyprus) the history, treasures, & antiquities of Salamis in the island of Cyprus.

Publication: Trubner, London, 1882.

A fine example of the first edition, describing a valuable collection of antiquities now in the Metropolitan Museum in New York.

Description and Bibliographical references: Royal 8vo, xlviii, 329pp., coloured lithograph frontispiece, upwards of seven hundred illustrations and a map of Cyprus, modern full brown morocco gilt by Sangorski & Sutcliffe for Asprey, a fine copy.

1,100 Euro

Statue of Rhea or Venus (?). Stone. Height, 6 feet 2 inches.

These attributes would seem to indicate the office of a high priest of Venus, possibly one of the Cinyradæ, as we know that they were not only at the head of the priesthood of the temple at Paphos, but the recognised heads of all the sanctuaries of the island dedicated to the worship of Venus; yet the great development of the breasts and the quasi feminine features, have led more than one archæologist to believe that the statue might represent the goddess herself, who, according to Macrobius, was at Amathus conceived as having a beard; and in fact, I discovered at a later period two terra-cotta statuettes of a bearded female figure in tombs belonging to that city.

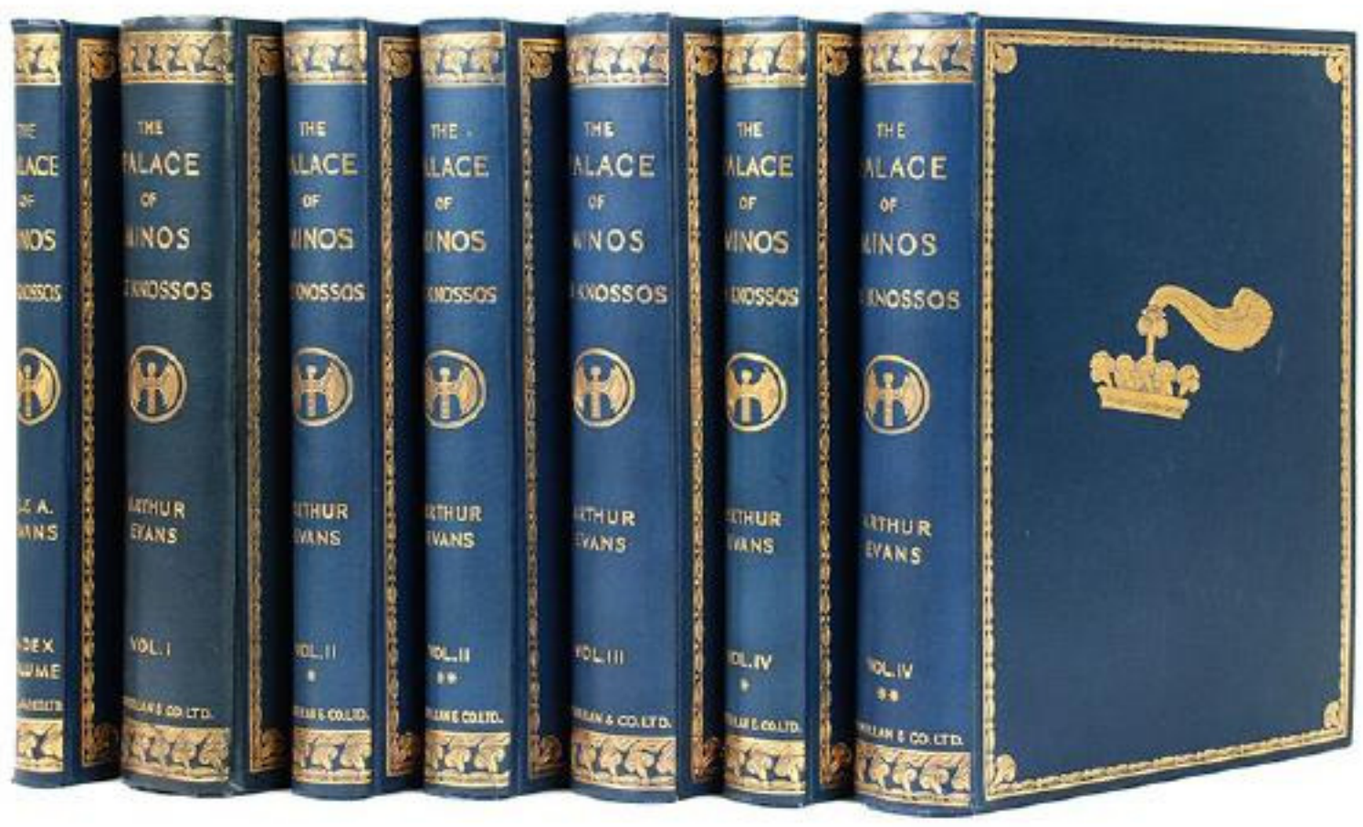
Having remarked

COLOSSAL STATUE OF HERCULES.

92.
DI CESNOLA, General Louis Palma.
Cyprus: its ancient cities, tombs, and temples. A narrative of researches and excavations during ten years' Residence as American consul in that island.
Publication: Murray, London, 1877.

First edition of this account of the important excavations undertaken on the island by Cesnola, the American Consul, who later sold the collection to the New York Art Museum (now the Metropolitan Museum of Art) where he became the first director.
Description and Bibliographical references: Octavo, xix, 448pp., 2 coloured maps at end, 48 wood-engraved plates, 12 plates of inscriptions, illustrations in the text, contemporary calf gilt, gilt lettered direct, covers worn with scratches, joints rubbed.
Blackmer 1237.

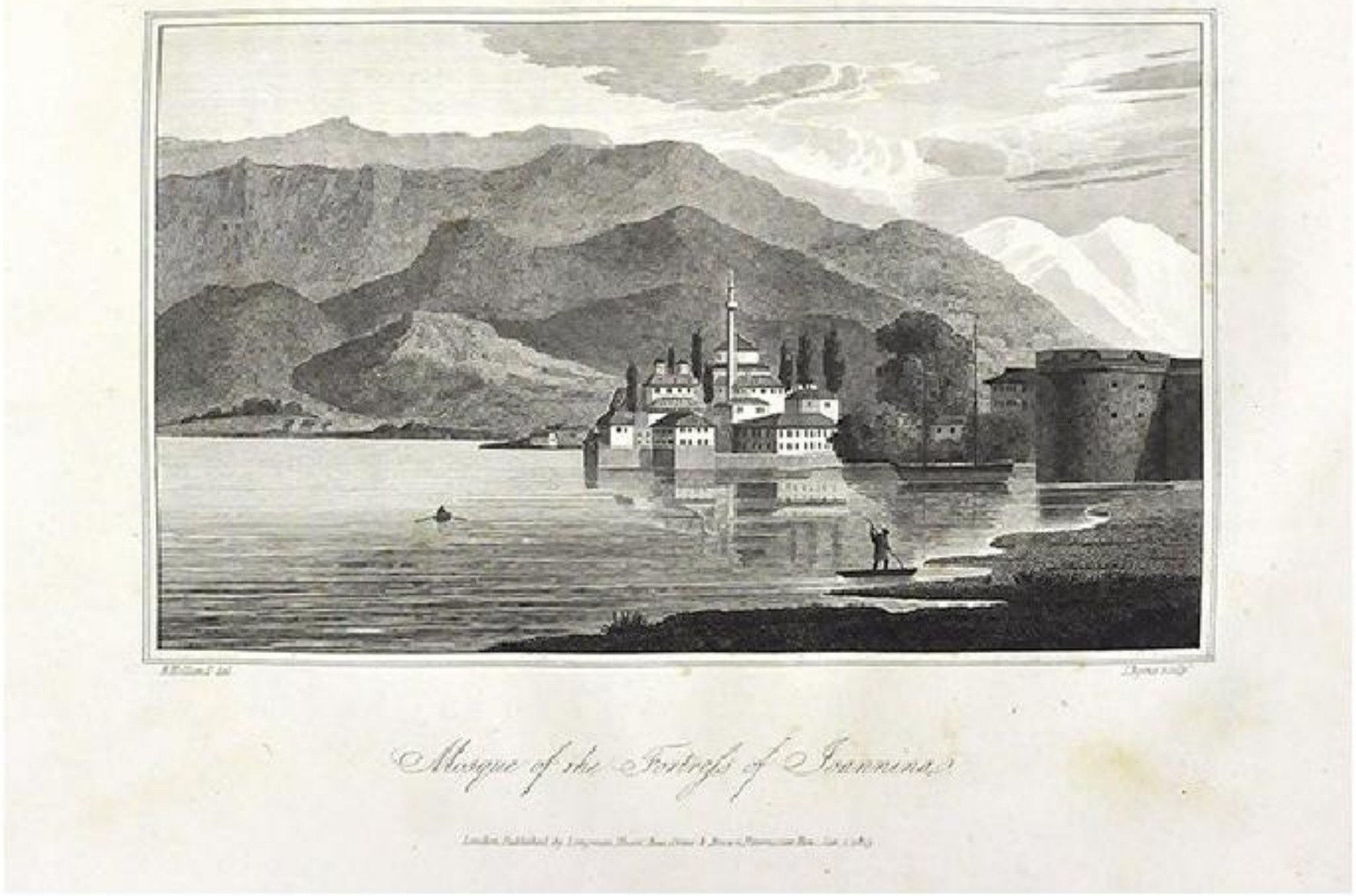
1,000 Euro



93.
EVANS, Sir Arthur.
The palace at Minos. A comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos.
Publication: Macmillan, London, 1921-1936.

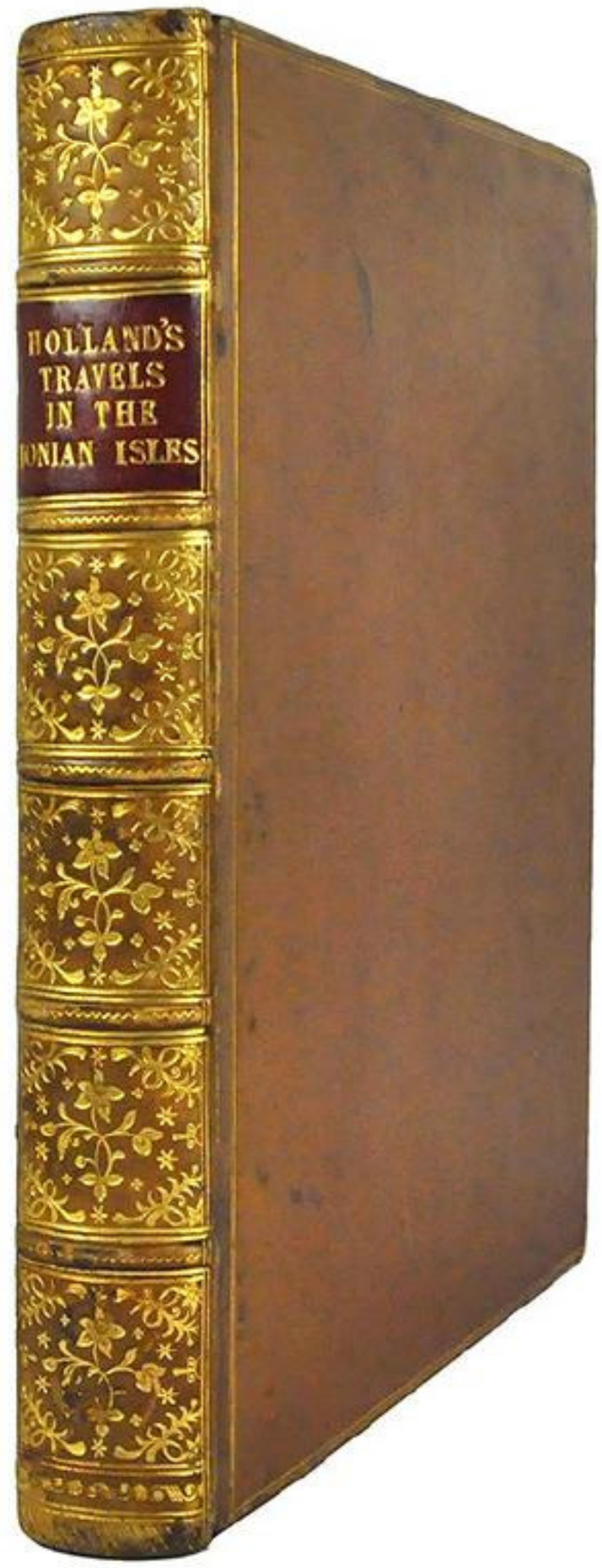
A beautiful, complete example of the first edition, in fine condition.
This vast work of over 3000 pages records one of the most important excavations in the history of archaeology, and which also serves as an encyclopaedia of the whole range of Minoan culture known up to to that time. The index was compiled by the author's sister, herself a distinguished archaeolologist, Dr. Joan Evans.
Description and Bibliographical references: 5 volumes bound in 7, 4to., approximately 952 illustrations (many full-page), 35 colour plates, 69 supplementary plates, 11 large plans in pockets at end of volumes, original decorative blue cloth gilt, top edges gilt, a fine set.

6,000 Euro



Mosque of the Fortress of Ioannina

94.
HOLLAND, Henry.
Travels in the Ionian Isles, Albania, Thessaly, Macedonia, &c. during the years 1812 and 1813.
Publication: Longman, London, 1815.



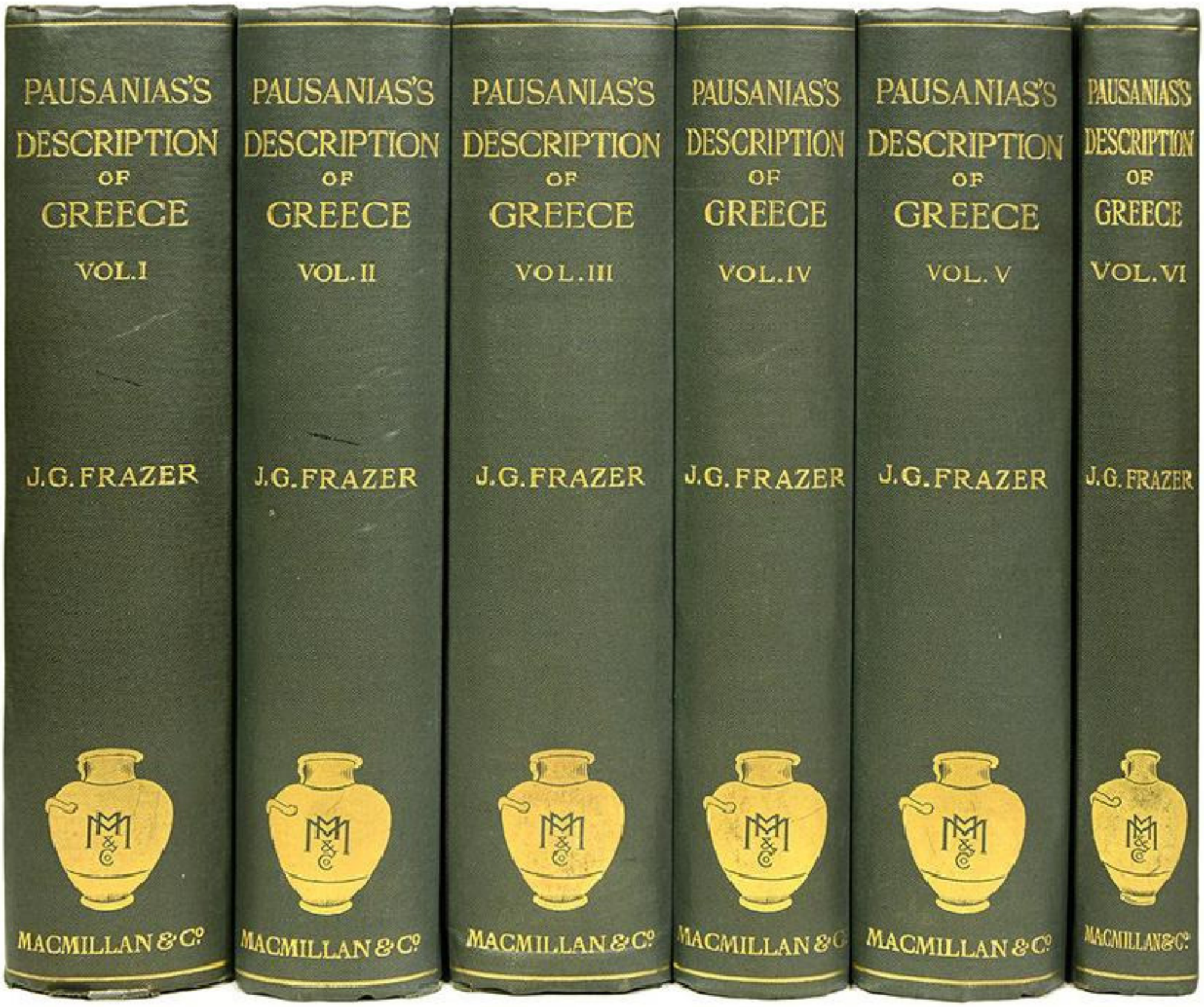
A beautiful example of the first edition, from the renowned Stoke Rochford library.
Holland (1788-1873), a physician and a relative of Josiah Wedgwood, began his travels in 1812 shortly after taking his medical degree. He spent two months in Albania and was in frequent contact with Ali Pasha to whom he acted as physician. The plates in this work illustrate Ionnina, Metzovo, Meteora, and Souli. The work was a great success and provided him with an entrée to London society which would be of great benefit in a medical career which he determined would allow him to devote two months of every year to travel.
Provenance: Christopher Turnor, Stoke Rochford Library (armorial bookplate).
Description and Bibliographical references:
First edition. 4to., x, [i], 551, [i] (errata) pp., frontispiece engraved map, 12 engraved plates, light foxing to text and edges, contemporary calf gilt, spine in six compartments, red moroco label to second, others richly gilt, raised bands, a very handsome copy.
Blackmer 825.

2,200 Euro

95.
PASHLEY, Robert.
Travels in Crete.
Publication: Murray, London, 1837.

As travelling fellow of Trinity College, Cambridge, Pashley undertook in 1833 a tour in Greece, Asia Minor, and Crete. Through the influence of Sir Francis Beaufort, he received from the Admiralty a free passage in the vessels employed in the Mediterranean survey. Pashley spent most of 1834 exploring Crete in detail, accompanied by Antonio Schranz who did the drawings for the work. Together Pashley and Schranz visited practically every village, monastery, and ancient site on the island, producing a very detailed account. Unfortunately a great part of the impression, together with Pashley's library and collections of antiquities, was destroyed in the fire at the Temple in 1838.
Description and Bibliographical references: First edition. 2 volumes, 8vo., xl, 321; ix, [iv], 326, [i (errata)]pp., lithographed frontispieces, title vignettes, large folding map, 8 lithographed plates by L. Haghe after Schranz, folding plate of inscriptions. Original brown cloth gilt, light wear to spine extremities, an excellent copy.

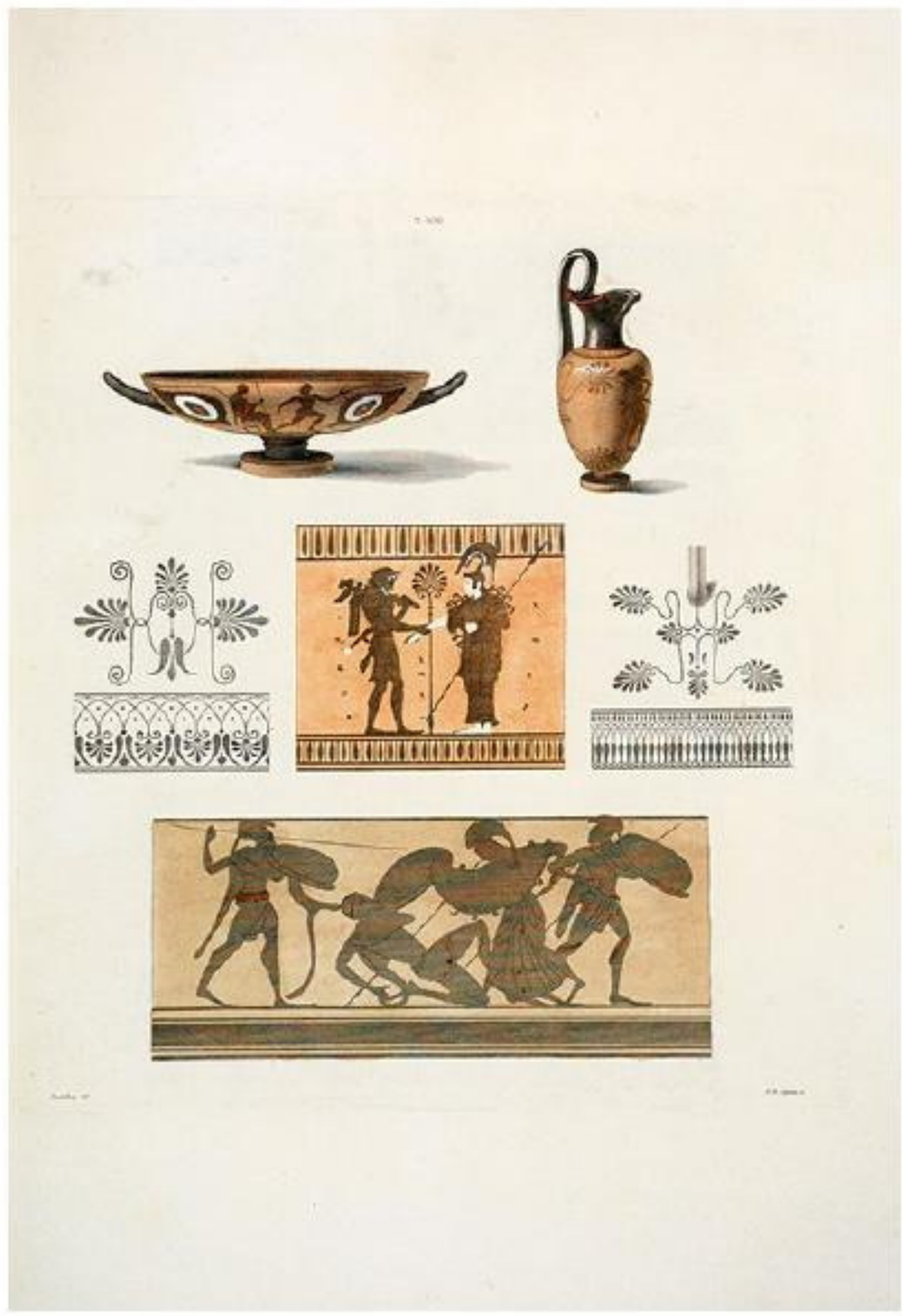
2,100 Euro



96.
PAUSANIAS.
Description of Greece translated with a commentary by J.G. Frazer.
Publication: Macmillan, London, 1913.

A fine, fresh example of the standard modern edition.
Description and Bibliographical references: Second edition, 6 volumes, 8vo., original green cloth gilt, a fine set.

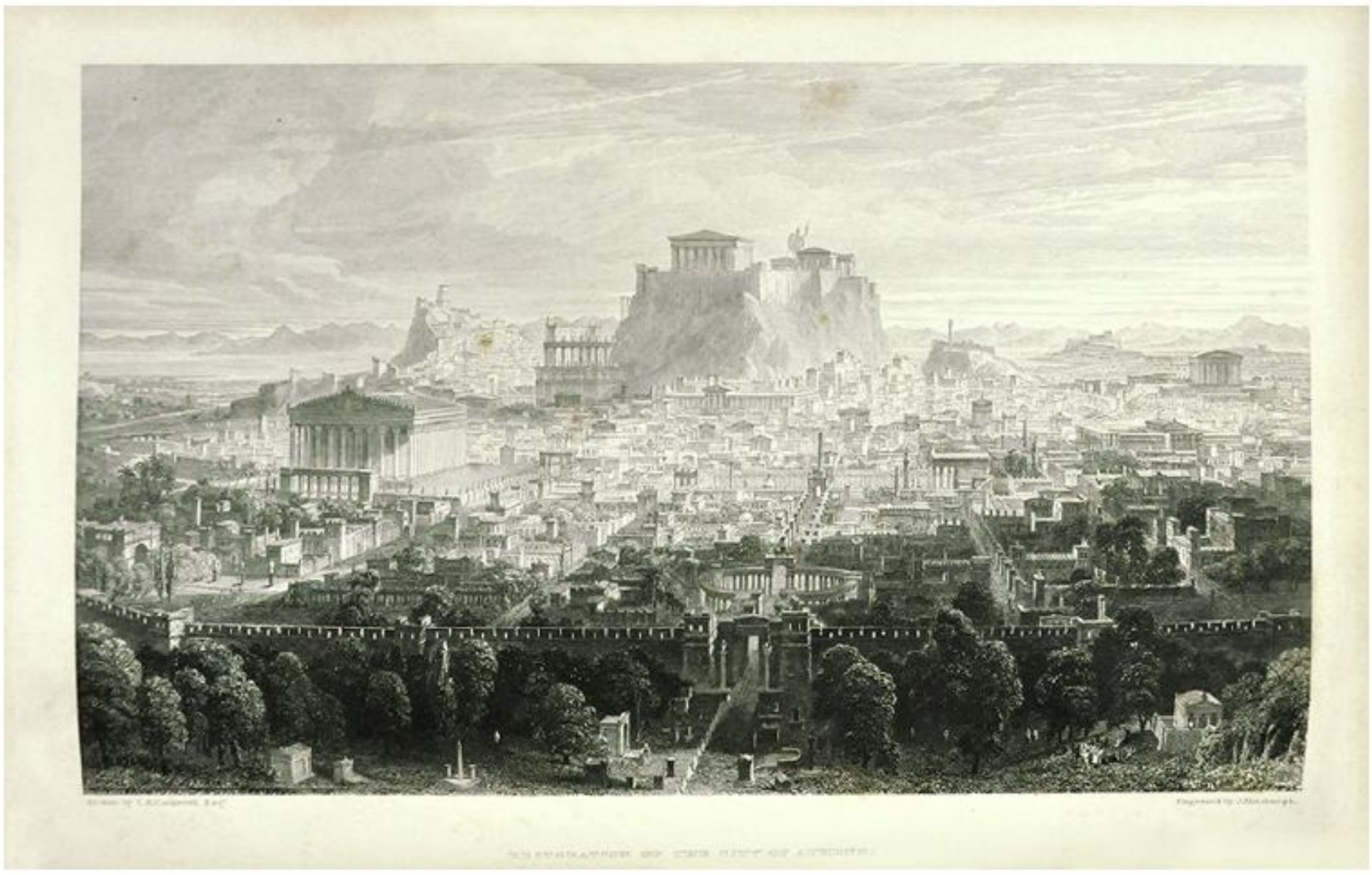
1,350 Euro

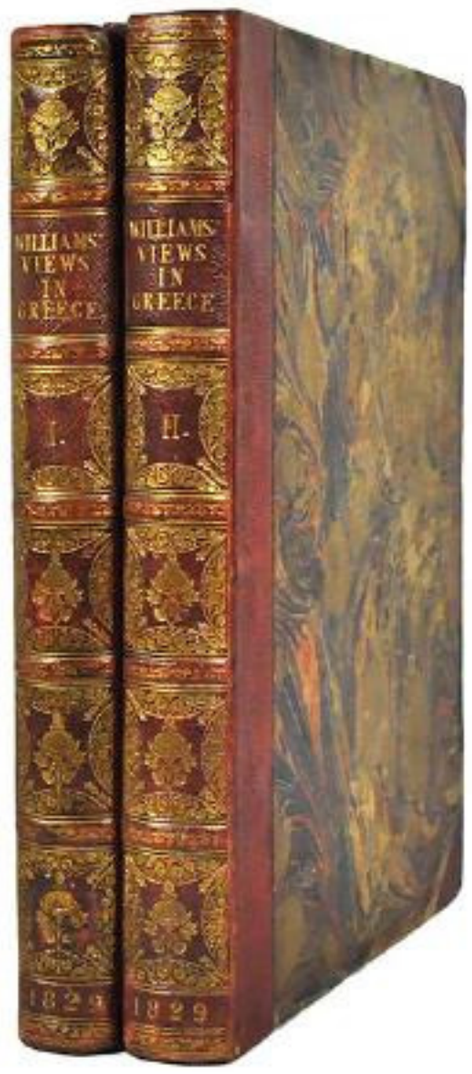


97.
STACKELBERG, O[tto] M[agnus], Count von.
Die Graeber der Hellenen.
Publication: G. Reimer, Berlin, 1837.

First edition of this large illustrated work, important for its detailed depictions of Greek archaeological discoveries. It was published while Stackelberg lived at Riga, shortly before his death. Count Otto Magnus von Stackelberg (1786 - 1837), with the support of his mother - the dedicatee of the present work - was able to devote his life not to the diplomatic service for which he was destined, but to the study of art and antiquity and, in particular, to the new science of archaeology. He travelled extensively in Greece and Italy during the first two decades of the nineteenth century and later extended his range to Turkey. During his travels, he met and worked with a number of important figures, such as C. R. Cockerell, who produced the supplement to Stuart and Revetts' magnum opus, and the Dane Carl Haller von Hallerstein; they excavated extensively as they went, unearthing the Temple of Apollo at Bassae and those of Zeus Panhellios and Aphaeia at Aegina.
In the 1820s Stackelberg published several important works based on his extensive notes, drawings and discoveries including works on the costumes of Greece and his discoveries at Bassae and Aegina.
Description and Bibliographical references: First edition. Folio. Engraved frontispiece, title with engraved vignette, leaf with dedication to Stackelberg's mother 'Anna Gertruda, Baronin von Stackelberg' recto, 'Zueignung' verso, 'Einleitung' (pp. 27), list of plates, part title, explanation of the plates (pp. 31 - 49) and 79 engraved plates by various engravers after drawings by Stackelberg, 27 with additional hand-colouring, modern half morocco over contemporary boards lettered in gilt, fore-edge of title repaired, light foxing, a very good copy.
Blackmer 1594.

3,600 Euro





98.
WILLIAMS, Hugh William.
Select views in Greece with classical illustrations.
Publication: Longman, London, 1829.

An attractive example of this lovely, richly illustrated work.
Williams, a Scottish landscape painter, returned from an extended tour in Greece and Italy in 1818. The work contains a fine series of engravings of the main historical sites and beautiful landscapes of Greece.
Description and Bibliographical references:. 2 volumes, royal 8vo., 64 engraved plates after Williams, each with leaf of descriptive letterpress, contemporary crimson half morocco gilt, all edges gilt.
Atabey 1337; Blackmer 1811.

1,350 Euro

End